

# THE ATHENÆUM

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No. 2013.

LONDON, SATURDAY, MAY 26, 1866.

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## UNIVERSITY COLLEGE, LONDON.

The PROFESSORSHIP OF POLITICAL ECONOMY will become VACANT at the end of the present Session, in consequence of the Resignation of Professor Waley. Candidates for the appointment are requested to send in their Applications and Testimonials on or before Saturday, June 16. Particulars may be obtained on application to the Office of the College.

CHAS. C. ATKINSON, Secretary to the Council.

May 19, 1866.  
**SWINEY LECTURES ON GEOLOGY** in connexion with the British Museum.—A Course of TWELVE LECTURES ON CHEMICAL GEOLOGY will be delivered by Dr. PERCY, F.R.S., at the Royal School of Mines, Jernyn-street, on Tuesdays, Thursdays, and Saturdays in each week, commencing on Thursday, May 31, at Two o'clock. Admission free.  
TRENHAM REEKS, Registrar.

## ROYAL BOTANIC SOCIETY'S GARDENS, REGENT'S PARK.

SECOND GENERAL EXHIBITION OF PLANTS, FLOWERS, AND FRUIT, WEDNESDAY, June 6. Tickets to be obtained at the Gardens, and of the Society's Clerk: Austin's Ticket Office, St. James's Hall; by Vouchers from Fellows of the Society. Price 1s., or on the day of Exhibition, 7s. 6d. each. John Viner's American Plants will be Exhibited in June.

## ROYAL GEOGRAPHICAL SOCIETY.

THE ANNUAL MEETING of this Society will be held on MONDAY, May 28, at One o'clock, at Burlington House, Piccadilly. Sir R. L. MURCHISON, Bart., in the chair. The Dinner will take place at Willis's Rooms, on the same day, at Eight o'clock. EARL GRANVILLE, K.G., in the chair. The door, or tickets to be had at the Office of the Society, 15, Whitehall-place, S.W.

## ARUNDEL SOCIETY FOR PROMOTING THE KNOWLEDGE OF ART.

Entrance Donation, 1l. 1s.; Annual Subscription, 1l. 1s. All persons may now at once become Subscribers. New Subscribers will receive a number of Annual Publications in 1867.—For further particulars apply personally, or by letter, to—  
F. W. MAYNARD, Secretary.  
Office of the Arundel Society, 24, Old Bond-street, W.

## ANDREA DEL SARTO.

—Lately published, by the Arundel Society, a Chromo-lithograph, from the fresco of the 'Nativity of the Virgin,' at Florence.—To Members, 1s.; to Strangers, 2s. 6d.  
F. W. MAYNARD, Secretary.  
24, Old Bond-street, W.

## NEWSPAPER PRESS FUND.

President.—THE RIGHT HON. LORD HOUGHTON, D.C.L.  
THE ANNUAL DINNER for 1866 will take place at WILLIS'S ROOMS, King-street, St. James's, on SATURDAY, June 9, at Eight o'clock. EARL GRANVILLE, K.G., in the chair. Dinner Tickets, 1l. 1s. each; Ladies, 6s. 6d. Early application should be made to the Secretary for Tickets, at the Offices, 24, Cecil-street, Strand, W.C.  
The Musical Arrangements will be announced in a few days.

## CORPORATION OF THE SONS OF THE CLERGY.

President.—His Grace the Lord Archbishop of CANTERBURY.  
Vice-President.—THE LORD HIGH CHANCELLOR.  
Treasurer.—William Taylor Copeland, Esq., Alderman; the Rev. James James, Henry Henry, Esq., F.R.S.  
Notice is HEREBY GIVEN, that on JUNE NEXT the Governors will DISTRIBUTE the BENEFIT OF DONATIONS of Dr. Taylor, Mr. Middleton, and Mrs. Cam, for POOR CLERGYMEN, with their Families. Applications should be forwarded immediately to the undersigned.  
Donations and Annual Subscriptions will be gratefully received by Messrs. Hoare, Bankers, Fleet-street, E.C., or by CHARLES JOHN BAKER, Registrar.  
No. 2, Bloomsbury-place, W.C., May 18, 1866.

## CORPORATION OF THE SONS OF THE CLERGY.

This Society, founded in 1555, grants—  
1. Donations to Poor Clergymen.  
2. Pensions and Donations to poor Widows of Clergymen and deceased single Daughters.  
3. Donations for the Children, Orphans or not, of poor Clergymen, towards Education at Schools or Colleges, or placing them out in life, or providing them with small annuities.  
In 1865 the Funds of the Corporation provided no less than 1,257 Pensions and Donations, which, however, were of small amount, in many cases quite inadequate to meet even the bare wants of the Applicants.  
Were the Funds of the Society increased the Grants would be proportionately raised, and with this view the Governors earnestly solicit SUBSCRIPTIONS and DONATIONS, which would be gratefully received by Messrs. Hoare, Bankers, Fleet-street, E.C.; or the undersigned.  
List of Donations and Subscriptions, including those at the recent Festival of the Sons of the Clergy, will shortly be advertised.  
CHARLES JOHN BAKER, Registrar.  
No. 2, Bloomsbury-place, W.C., May 18, 1866.

## HOSPITAL CARRIAGE FUND.

OBJECTS.—  
1. To prevent the spread of small-pox and fever.  
2. To insure conveyance in a recumbent posture to the fever-stricken.  
3. By providing carriage ambulances and making such arrangements as may give the public every facility in using them.  
Provided the public, whose interests are so seriously affected, shall have subscribed the moderate sum required, the Committee hope that, after the 1st of June next, no fever or small-pox patient will ever again be conveyed in a public cab, that special carriages be gratuitously provided, and that the telegraph wires will be placed, free of cost, at the disposal of those suffering from the disease. To enable this to be done, further FUNDS are urgently required. Surely so great a boon, so effectual, and to remove so great an evil, will not be permitted to linger or lapse for want of prompt assistance.  
Subscriptions or Donations may be sent to Sir Macdonald Stephenson, Treasurer; or to—  
HORACE JEFFERSON, M.D., Hon. Sec.  
No. 6, Great Winchester-street, E.C.

## INTERNATIONAL HORTICULTURAL DISPLAY.

THIS DAY'S INTERNATIONAL DISPLAY OPENS AT TEN O'CLOCK.—Admission, 2s. 6d.

## INTERNATIONAL HORTICULTURAL EXHIBITION.

May 26th, 2s. 6d.; 28th, 29th, 30th, and 31st, One Shilling.  
Tickets may be obtained of the principal Nurserymen, and at Austin's, St. James's Hall; Chappell's, New Bond-street; Cock, Addison & Co.'s, Regent-street; Keith & Prowse's, Cheap-side; Lacon & Ollier's, New Bond-street; Lettis & Son's, Royal Exchange; Mitchell's, Bond-street; Olliver's, New Bond-street; Sams's, St. James's-street; Westerton's, St. George's-place; W. J. Adams, 50, Fleet-street, E.C.; Macmillan, 207, King's-road, Chelsea; W. the Royal Hort. Soc. Garden, Kensington; and at the Office, 52, St. George's-place, Albert-gate, S.W.

## THIS DAY (SATURDAY, 26th)—FIFTH DAY OF THE INTERNATIONAL HORTICULTURAL DISPLAY.

MONDAY, 28th.—SIXTH DAY of the INTERNATIONAL HORTICULTURAL SHOW.—Admission, 1s.

TUESDAY, 29th.—SEVENTH DAY of the INTERNATIONAL HORTICULTURAL SHOW.—Admission, 1s.

WEDNESDAY, 30th.—LAST DAY BUT ONE of the INTERNATIONAL HORTICULTURAL DISPLAY.—Admission, 1s.

THURSDAY, 31st.—LAST DAY of the INTERNATIONAL HORTICULTURAL DISPLAY.—Admission, 1s.

NOTICE IS HEREBY GIVEN, That in consequence of the very general expressions of regret at the proposed early closing of the INTERNATIONAL HORTICULTURAL DISPLAY, the Executive Committee have decided on appealing to the Exhibitors to CONTINUE it UNTIL THURSDAY NIGHT next. The Executive Committee have the satisfaction to announce that the great Exhibitors have already consented, and not only said that they would continue all their plants that could possibly be left, but would replace those taken away.—Admission this day, 2s. 6d.; Monday, Tuesday, Wednesday, and Thursday, 1s.

## RAY SOCIETY.—ANNUAL SUBSCRIPTION, ONE GUINEA.

The Ray Society's First Volume for 1866 is now ready (price 16s.). THE MISCELLANEOUS BOTANICAL WORKS OF ROBERT BROWN, Vol. I. 8vo. pp. 612.  
Those joining the Society after the 31st inst. will only be entitled to the Second and Third Volumes for the year 1866.  
By order of the Council,  
H. T. STANTON, F.L.S. & F.G.S., Secretary.  
Mountfield, Lewisham, S.E., May 10, 1866.

## INTEREST WARRANTS.—THE CONSERVATIVE LAND SOCIETY.—THE WARRANTS for the Six per Cent. Interest are now ready.

Interest on any sum deposited with the Society, and payable on and after the 1st of May. It is requested that the holders thereof will present the said Warrants at their earliest convenience for payment at the Office, No. 25, Norfolk-street, Strand, W.C., between the hours of Ten and Four o'clock daily, except on Saturdays, and then up to Two o'clock.  
CHARLES LEWIS GUNDELSEN, Secretary.  
Prospectuses of the Share, Deposit, and Land Departments sent, free of charge, to any part of the World. The taking of Land is quite optional. Investors may be either Shareholders or Depositors.

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All particulars to be sent to G. R. WRIGHT, Esq., F.R.S., Secretary, at the temporary Club House, 29, King-street, St. James's-square; or to Messrs. T. & W. BARTING, 27, St. James's-street.

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Juniors, May 24. Seniors, June 1.—Prospectuses to be had on application at the College, 115, Gloucester-terrace.

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The ANNUAL MEETING of Members will be held in the Reading-Room, THIS DAY (SATURDAY, the 26th inst.), at Three o'clock in the Afternoon.  
The EARL STANHOPE will take the chair.  
By Order of the Committee,  
ROBERT HARRISON, Secretary and Librarian.

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respectfully give notice, that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, June 3, at 1 precisely, the Choice COLLECTION of MODERN DRAWINGS and PICTURES of T. THORBY, Esq. F.S.A., who is leaving his residence in consequence of ill-health. The Drawings comprise an Interior of a Shed, with a Woman milking a Cow, and Expectation, two very fine Works by J. M. W. Turner, Esq., a View in the Highlands, by F. Taylor, beautiful Landscapes, by De Wint, D. Cox, Constable, Barrett, and Varley—five sea-pieces, by S. P. Jackson—Fort Rouge, by D. Roberts—The Shipwreck, a fine work of C. Bentley—The Murder of Marnes, by Dilkes—among the Pictures, the Valley of the very important work of T. Gainsborough—a Scene on the River Dee, and the Villa d'Este, R. Wilson—a Coast Scene, by Morland—a capital example of H. E. Marshall—the Garden of E'den, by J. M. W. Turner—The Assumption of the Magdalene, by C. Maratti, from the Duke of Luca's collection, exhibited at Manchester—a Pair of Landscapes, by S. Rosa—and a few other Pictures by Old Masters.

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**MESSRS. POTT & NEALE** have been directed by M. Vogan (who is about to leave England in consequence of indisposition), to submit for Unreserved SALE BY AUCTION, on TUESDAY, May 29, and three following days, at his Residence, Duke-road, Nottingham, the whole of his well-known Assemblage of

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**MR. J. C. STEVENS** begs to announce that he has been favoured with instructions from the Executors of the late Dr. LINDLEY, to SELL BY AUCTION, at his great Rooms, 38, King-street, Covent-garden, W.C., on WEDNESDAY, May 30, at half-past 12 precisely, without reserve, the MISCELLANEOUS and GENERAL LIBRARY, being the portion not taken by the Royal Horticultural Society, including many very valuable Works, elegantly bound; also a Microscope, and sundry Miscellaneous Articles, being a portion of the effects of the late Dr. LINDLEY.

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On view the Saturday prior, and mornings of Sale, and Catalogues had.

On Tuesday, May 29th, will be published,

**MACMILLAN'S MAGAZINE,** No. LXXX. (for JUNE, 1866).

**Contents.**  
I. PHILOSOPHY OF THE CASE.  
II. PENNY NOVELS.  
III. CRADOCK NOWELL: a Tale of the New Forest. By Richard Doddridge Blackmore. Chapters LIII. to LVI.  
IV. MILTON: November, 1674.  
V. MR. GLADSTONE'S NEW FINANCIAL POLICY.  
VI. EGOT HOMO.  
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On Tuesday, the 29th instant (One Shilling), No. 73.

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**Contents.**  
The CLAVERINGS. (With an Illustration.) Chapter 13. A Visitor calls at Ougar Park.  
" 14. Count Paterson and his Sister.  
" 15. An Evening in Bolton Street.  
THE RE-DISCOVERY OF DANTE'S REMAINS at RAVENNA.  
A GERMAN LIFE BEFORE THE PEACE OF 1815.  
ARMADALE. (With an Illustration.)  
News, &c. &c. continued.  
Chapter 3. The Purple Flask.  
ERILLOUSE.  
Chapter 1. News from Norfolk.  
" 2. Midwinter.

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John Murray, Albemarle-street.

**COLBURN'S NEW MONTHLY MAGAZINE.**

Edited by W. HARRISON AINSWORTH, Esq.

**Contents for JUNE, No. XLVI.**  
I. OVERLAND BY SIBERIA to AUSTRALIA.  
II. DYKÉ and her ROYAL PROTECTOR. By Mrs. Bushby. Part III.  
III. CITY and COUNTRY BELLS. By Nicholas Michell.  
IV. ABOUT CONTRADICTORY PEOPLE. By Francis Jacox.  
V. LILIAN'S INHERITANCE. By Mrs. William Murray. Conclusion.  
VI. WANDERINGS THROUGH ITALY IN SEARCH of its ANCIENT REMAINS. By Crawford Tait Ramsay, D.D. Chaps. VIII. and IX.  
VII. IDALIA. Book V. Chaps. VI. and VII.  
VIII. EGYPT; and a Voyage from Sea to Sea through the Isthmus of Suez. By Lieut.-Colonel R. H. Miles. Chap. VI.  
IX. A VISIT to HISTORICAL ACQUAINTANCES.  
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The JUNE NUMBER contains

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V. BRIARS and THORNS. By Blanche Marryat.  
VI. THROWN AWAY. By Mrs. Alfred M. Münster. Chaps. VII. and VIII.  
VII. A FORTNIGHT'S RIDE EAST of JORDAN. London: Chapman & Hall, 189, Piccadilly.

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 Belgium.  
 London: Longmans, Green, and Co. Paternoster-row.

DUBLIN UNIVERSITY MAGAZINE,  
No. 405, for JUNE. Price 2s. 6d.

**Contents.**  
 1. Balaac in Undress.  
 2. All in the Dark: a Winter's Tale.  
 3. Garrick. Part V.  
 4. No. 5, Brooke-street.  
 5. Glastonbury Abbey, Past and Present.  
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Some sixty years before Leigh Hunt, Cibber portrayed the stage of the last half of the seventeenth and the beginning of the eighteenth centuries. Hunt's book deals with actors, the best of whom belonged to the last half of the eighteenth and the opening of the nineteenth century. Mr. Morley contributes to this collection of dramatic criticism his views of the actors who graced or occupied the stage during fifteen years of the last half of the present century.

Cibber, Hunt, and Mr. Morley are therefore not in connexion one with the other. Between the first two, Garrick, Barry, Macklin, Quin, Mrs. Cibber, Mrs. Bellamy, Mrs. Pritchard, and a dozen others (for great and clever actors were then as plenty as blackberries) are altogether out of court,—Davis, Cumberland and others have treated of them in various ways; but we cannot put hand on them in one little volume of critical essays, unless we accept Churchill's 'Rosciad' as such. So, between Leigh Hunt and Mr. Morley, we lose all record of the one great actor who swept the Kembleschool, with its "paw and pause," from the stage, and of Mr. Macready, whom Kean described as a "player," not an "actor." That record is to be found in other volumes. Of the history, however, of three out of five of the great epochs of the stage there are no pleasanter critical illustrations than the three works we have mentioned.

We do not, however, accept all Mr. Morley's conclusions. Just as exception was taken to some of the judgments of Cibber by his contemporaries, that on Barton Booth, for instance, —and just as the patrons of Kemble objected to a part of the critical censure passed on their favourite by Leigh Hunt,—so do we differ alto-

gether from the too partial criticism of Mr. Morley which places the coarsest and least intellectual actress on the stage (we will not name her) on a level with sisters in her vocation who possess, all that the lady in question wants, judgment and feeling, sentiment as well as impulse, head as well as heart, who have both under control, and who, consequently, are finished artists in their several ways.

Thoroughly to understand the present condition of the stage, we should subject it to comparison with its condition in past times. If we compare the years 1851—1866 with the corresponding years of the last century, we shall find that the present time is one of mediocrities compared with the past. This is the case whether we regard the literature of the drama or its exponents. From 1751 to 1766 were the finest years of the brilliant Garrick period, not only of his school, but of the various great actors who worthily disputed with him the leadership of the stage,—a period, too, of the most exquisite actresses that ever adorned that stage—among them, Mrs. Cibber, Mrs. Yates, and Mrs. Pritchard, neither of whom could even Mrs. Siddons excel in certain parts.

Compared with the companies at the two houses which then satisfied the dramatic appetite of London, our present troops of actors seem insignificant. Perhaps from each of the houses now open one, it may be two actors, might be selected, who united might form a couple of companies almost equal to those of "The Garden" and "The Lane" of the middle of the last century. What we lack, compared with our ancestors, is a company in which every actor has a peculiar excellence. The companies at the Haymarket and the Olympic, by long practice together, approach more nearly to that desirable end than those of any of the other houses. But the era of supreme masters in their art expired with Edmund Kean. Since his time we have had good, intelligent, conscientious actors, foremost in the second, but with no qualifications that authorize us to rank them in the first class. Among these we reckon Mr. Macready, Mr. Charles Kean and Mr. Phelps. The first could play Gambia and Rob Roy (essentially melo-dramatic parts) better than any of his craft, but he lacked the versatility of power which distinguished the "heroic actors" of earlier times. Few players could equal Mr. Charles Kean in 'The Corsican Brothers' and similar melo-dramas which that gentleman produced at the Princess's, none could surpass him in 'Louis the Eleventh'; but he cannot grasp such a range of characters as Mr. Phelps can, though he may play many as well. And with regard to the last gentleman, we are inclined to look upon him with more favour as a comedian than as a tragedian. His Master Shallow, Sir Peter Teazle, and Bottom the Weaver are wonderfully effective and original. The last character has probably never been more truly interpreted than by Mr. Phelps. We cordially indorse all that Mr. Morley has said, and very well said, on Mr. Phelps's impersonation of this particular character.

Just a hundred years ago the most brilliant of our actresses were monopolized by Drury Lane. Mrs. Bellamy alone sustained Covent Garden. At Drury there were Mrs. Spranger Barry, Mrs. Yates, Mrs. Pritchard, Miss Pope, Mrs. Abington, and Mrs. Clive. No company of the present day can boast of such a glittering vision of fair women as is to be seen in that sisterhood of intellectual actresses, all members of one and the same theatre, Drury Lane. In the present year, Mrs. Vezin alone was worthy of the name of leading actress at that house; and she appears to us to be more at home in

comedy than in tragedy. Her Mrs. Oakley, for grace, spirit, and discretion, was worthy of the best days of Old Drury. If we seek to gather assurance that the sisterhood of past times is not without admirable representatives in the present, we shall gather hope from what we hear of Miss Siddons's bright promise in the North, and what we see of Miss Kate Terry's bright realizations here in London. There was one scene in 'Henry Dunbar,' where the sorrowing heroine of the piece was disguised as a joyous, but stupid and impenetrable, maid-servant, in which the young actress proved that her powers extended far beyond the limits within which they had hitherto been confined. Her Viola, indeed, had taught us that we had in her a true Shakspearean actress; but the "little bit," so admirably rendered in the piece above named, showed also that Miss Terry could render a low-comedy character with great truth to nature, and that she could as easily raise our laughter as compel our tears. She undoubtedly belongs to the class of great actresses. Compared with those of a century ago, Miss Terry most closely resembles Mrs. Pritchard, Miss Pope, and Miss Macklin. She is not, indeed, Queen of Tragedy, as the first was; but in domestic pathos she subdues her audiences as Mrs. Pritchard used in *Mrs. Beverley*. Miss Pope and Miss Macklin were distinguished, the former for her truthfulness to nature, the latter for her grace, modesty, and perseverance. All three, moreover, dignified the stage by their conduct off as well as on it; and thus the parallel holds good in every respect.

Of the stage literature of 1751—66 some portion has survived to interest these later times. Moore's 'Gaiety,' Home's 'Douglas,' and Garrick and Colman's 'Clandestine Marriage' are pieces which still keep the stage; the first and last being most effective pieces in adequate hands—and heads. But other pieces, once respectfully listened to, have passed into oblivion. They were numerous, and from various pens, actively plied during those fifteen years; but the tragedies of Franklin and Francis,—the double illustration of the story of Virginius by Crisp and Moncrief,—the heroic or lachrymose productions of Whitehead, M'Namara Morgan, Browne, Dodsley, Thompson, and Brooke,—the comedies of Mrs. Griffith and Mrs. Sheridan,—the farces of Foote, and many of those of Murphy and Garrick, may belong, more or less, to literature, but they in nowise belong to the stage. Occasionally, indeed, we are invited to see one of Bickerstaff's old operas; and we may mention that of Garrick's or Murphy's farces acted a hundred years ago three were being played at as many of our theatres in the same week,—'Miss in her Teens,' up at Highbury; 'Three Weeks after Marriage,' at the Haymarket; and 'High Life below Stairs' (by Garrick and the Rev. Mr. Townley), at the Olympic. The reader and student of Mr. Morley's book may judge for himself whether any one of the recent dramatic pieces noticed by him is likely to have so long a life—save Dr. Westland Marston's 'Favourite of Fortune.'

Before we conclude let us add a word touching actors who show themselves of good quality, though they have but little opportunity for distinguishing themselves. Long ago we referred to the acting of Mr. Dewar in subordinate parts; his present position is a proof that we judged correctly. One of the best comedians in the Drury Lane company of last year, Mr. Elrington, played the brief part of Bardolph with a real but unobtrusive and unctuous humour, which satisfied us that there was "stuff" in him.

Another of the company, Mr. Neville, in old Adam, acted so well as to gain an especial "call" for the delivery of a single speech. There is also a very modest and painstaking young actress at the Adelphi, who seems to us of considerable promise. Miss Godsall has, indeed, much to learn, but she seems willing to learn it; and such willingness deserves from us a word of hearty encouragement by the way. It will help, we hope, this meritorious young lady.

On the way on which Mr. Morley has entered we trust he will, at his leisure between severer studies, continue. His volume is pleasant and useful reading. The author has independence enough to note the shortcomings of authors and actors with that wholesome severity at which a wise man girds himself to do better, and cares not to be angry at the severity. 'The Journal of a London Playgoer,' with but few faults, may be commended to its public.

*Translations from Pindar into English Blank Verse.* By Hugh Seymour Tremenheere, M.A. (Moxon & Co.)

TRANSLATIONS and imitations of Pindar have occupied a greater space in English literature than was to have been anticipated from the nature of the case. His language and his metre might have been expected to render him impracticable to the writers of the seventeenth century; but he had the good fortune to engage the attention of Cowley, who wrote what he called Pindarique odes, some of them free translations of Pindar, some original poems supposed to be in Pindar's manner; and the fashion soon spread. What captivated Cowley was doubtless Pindar's audacity, as it was considered in those days—a quality which at once appealed to his imagination and supplied food for his ingenuity. This is what he makes of a passage in the Second Olympian Ode. We give it first in prose from Dr. Turner's version, slightly altered:—"Keep now the bow on the mark: come, my soul, whom do we strike at, sending again shafts of good report from a benevolent spirit? At Agragas verily bending my bow, I will utter an oath-bound word from a sincere mind, that even for a hundred years that city has brought forth no other hero more beneficent in heart to his friends or more ungrudging in hand than Theron." In quoting Cowley, we preserve his italics, which are as numerous as the underlined words in a lady's letter:—

Leave, wanton Muse, thy roving flight,  
To thy loud string the well-fetch'd arrow put,  
Let *Agrigentum* be the butt,  
And *Theron* be the white.  
And lest the name of verse should give  
Malicious men pretext to misbelieve,  
By the *Crotalium* voters swear  
(A sacred oath no poets dare  
To take in vain,  
No more than gods do that of *Styx* prophane)—  
Swear in no city e'er before  
A better man or greater-soul'd was born;  
Swear that *Theron* sure has sworn  
No man near him should be poor.  
Swear that none e'er had such a graceful art  
Fortune's free gifts as freely to impart  
With an unenvied hand and an unbounded heart.

The subsequent writers of the century, if they did not translate Pindar, wrote Pindaric odes in plenty. Dryden's *Miscellany* abounds in them. Dryden occasionally practised them himself, and in a letter to Dennis, who, though he afterwards became Pope's Zoilus, began life as the flattering critic of Pope's great predecessor, he recommends him to cultivate this kind of ode, and either reduce it to the same measures which Pindar used or give it new measures of his own, telling him that he is already one of its greatest masters—a praise which Dennis did his best to deserve by writing a Pindaric ode in praise of Dryden's version

of the Third Georgic. Some years after, the task recommended by Dryden was undertaken, not before it was wanted, by Congreve, who wrote a sensible essay to re-assert the forgotten truth that Pindar's odes were really regular, and composed two odes of his own on a systematic plan. Meanwhile, Cowley was beginning to find followers in the work of translation. Ambrose Phillips executed a version of the first two Olympic odes, which Johnson blames for its obscurity, and we should rather blame for its feebleness. "Thus Poesy," he says,

..... harmonious spell,  
The source of pleasures ever new,  
With dignity does wonders tell;  
And we, amazed, believe each wonder true.  
Day after day brings truth to light,  
Unveiled and manifest to sight:  
But, of the blessed, those lips which name  
Foul deeds aloud shall suffer blame.

—The last two lines, we confess, do justify Johnson's criticism, the original for which they stand being "Now it is becoming to a man to speak what is good concerning the deities, for so is blame the less." Phillips, however, distributes his strophes and antistrophes with a commendable regularity, and tells us, with a superfluous minuteness, how many "measures," meaning lines, each contains. In 1749, the year of Phillips's death, appeared the first translation of any considerable number of the odes, by Gilbert West, comprising eight of the Olympics and one or two of each of the other classes. The metres are various, some of them belonging to the ode proper, which we may define as an arrangement of longer and shorter lines in stanzas of considerable length, while others are in measures scarcely to be called lyrical, the elegiac quatrain, and the stanza of ten lines which Prior tried to substitute for the Spenserian. Johnson, after comparing the version of the first Olympic ode with the original, found his expectation surpassed both by its elegance and its exactness. A modern reader, we fear, is more likely to apply the term "namby-pamby" to the greater part of it, which consists of such lines as these:—

Who a nobler theme can choose  
Than Olympia's sacred games?  
What more apt to fire the Muse  
When her various songs she frames?

Even the more dignified measures are far from giving a notion of high lyric grandeur, much less of Pindar's peculiar manner:—

Fate hath in various stations rank'd mankind;  
In royal power the long gradations end:  
By that horizon prudently confined  
Let not thy hopes to further views extend.  
Long mayst thou wear the regal crown,  
And may thy hard his wish receive,  
With thee and such as thee to live,  
Around his native Greece for wisdom known!

What West left unfinished various inferior writers endeavoured to complete, the best known of them being Pye, Southey's predecessor as Poet-Laureate. It was in an article on one of these in the *Quarterly Review* for May, 1811, that Reginald Heber first published the specimens of translation which have since appeared in his poetical works. Heber discovered a parallel between Pindar and Walter Scott, and rendered the narrative portions of the Greek, vigorously enough, into the style of 'Marmion.' This is the way in which he makes Pindar rebut the degrading legend about the Gods' impious feast upon Pelops:—

And when no human tongue could tell  
The fate of thee, invisible,  
Nor friends who sought thee wide in vain  
To soothe thy weeping mother's pain  
Could bring the wanderer home again,  
Some envious neighbour's spleen  
In distant hints and darkly said,  
That in the caldron hissing red  
And on the Gods' great table spread  
Thy mangled limbs were seen.

The same paragraph contains some striking lines on the punishment of Tantalus:—

And now condemned to endless dread  
(Such is the righteous doom of fate)  
He eyes above his guilty head  
The shadowy rock's impending weight,  
The fourth with that tormented three  
In horrible society!

Heber afterwards added four more odes to the two published in the *Quarterly*; but there he stopped. Had he continued, he would have produced a graceful and facile work, of much poetical merit; but it would still have been open to subsequent writers to attempt something nearer to the manner of Pindar. Eleven years after his review there appeared the first part of a new translation, by Abraham Moos, followed, though not till 1831, by a second and concluding volume. We know nothing of the translator, who seems to have died before any part of his version saw the light; but two notices in the *Quarterly Review* intimate that his history was an unhappy one. Be this as it may, his translation is a performance of very great merit—terse, dignified, spirited, poetical, and sufficiently close to the meaning of the original; but with the drawback that it gives no notion of Pindar's manner, being written not in any style that savours of archaic simplicity, but in the elaborate style of the translator's own period. In a word, it stands in the same relation to Pindar in which the better parts of Dean Milman's 'Agamemnon' stand to Æschylus. Passing over Wheelwright, whose version, though, if our recollection serve us, not inelegant, seems to have produced no impression on the public,—we come to Cary, the well-known translator of Dante, who in 1833 published a small volume, entitled 'Pindar in English Verse.' It is between this work and Moore's that the contest has hitherto lain; and on the whole we incline to give Cary the preference. There is a certain looseness about its structure, typified by the fact that it altogether disregards the divisions of strophe and antistrophe, and runs on from line to line with an easy interminable flow, like the effusion of an improvisatore—nor is it always accurate; but the general effect is that of the seventeenth rather than of the eighteenth or nineteenth century. The lyric is the lyric of Milton rather than that of Gray or Coleridge. The *Edinburgh Review* of the day welcomed it with the exclamation, "This at last is Pindar"; and though the expression was exaggerated, we think that it is the nearest approach to Pindar that has been produced; and that if Cary is ever beaten, it will be with his own weapons.

This brings us to the work now before us, Mr. Tremenheere's. The specialities of it are, that it is a translation, not of the whole of Pindar, but of the finest passages (including, we are bound to say, sometimes whole odes); and that the metre chosen is heroic blank verse. We confess that we do not greatly approve of the practice of translating selections from a great author; there is, to our apprehension, something perfunctory about it—something *dilettante*. A true translator should toil the whole day through: he should expose himself fearlessly to the sun and rain, instead of holiday-making in the shade. No doubt there are flats in Pindar as well as elevations; but we would rather pass them over for ourselves in the translation than see them represented by asterisks and short prose summaries, which quite ruin anything like a continuous effect. There is also this danger in daintiness like Mr. Tremenheere's, that it necessarily subjects those passages which are translated to sharper criticism than they might otherwise encounter. One who confines himself to beauties may be fairly asked, what beauty is to be found in lines like the following?—

The memory of Croesus does not perish,  
Because he was benevolent as wealthy;

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But he who roared in the brazen bull  
His hapless victims, hateful Phalaris,  
The story of that pitiless punishment  
Pursues him with disgust throughout the world;  
And whoso'er, beside domestic hearths,  
The voice of youths unites in fellowship  
With the soft lyre, his name is never heard.

After all, however, the more important question is, how has Mr. Tremenheere succeeded in those passages which he has rendered? We readily admit that the lines which we have just quoted are not among his best,—indeed, we cited them expressly as an extreme case; but even his best do not seem to us to attain the highest merit. This may be owing partly to his choice of metre, if, indeed, the same fault of taste, as we consider it, which directed that choice is not also the cause why he has not achieved high success. The notion that the ordinary heroic blank verse, written in a conventional style, with the average polish of language and rhythm, has anything in common with Pindar, strikes us as a very extraordinary one. Potter, writing at a time when Greek tragedy was but little understood, may be excused for turning its lyrical dialogue into the same blank verse as its conversational iambs; but such a thing would be a strange anachronism in the nineteenth century. Mr. Tremenheere's plea is, that both Müller and Donaldson have said that the language, style, and subjects of Pindar approach to those of epic poetry; but with his and their leave (for we do not care just now to go into the question) we submit that the point to be made out is not that Pindar is like an epic poet, but that he is not like a lyric poet. However, let us give Mr. Tremenheere the benefit of his plea, and inquire whether he has really, as he thinks, been enabled by his metre to present "the truest picture of the thoughts and expressions of the original," and to realize "the best means of recommending them to the modern reader." We are glad to take the opportunity of giving specimens of Moore and Cary. The passage in which we will compare the different translators is the opening of the Sixth Nemean Ode, which we cite first in Dr. Turner's prose:—"One is the race of men, another is the race of gods, but from one mother we both draw our breath; but a capacity altogether different separates [the races of men and gods], since the one is nought, whilst the brazen heaven remaineth ever a firm seat [for the other]. But still in some respect do we resemble the immortals, either in mighty mind or in bodily frame, though we know not to what goal [of life] either by day or night fate has written for us to run."

## MOORE.

Men and the gods above one race compose;  
Both from the general parent Earth  
Derive their old mysterious birth:  
But powers unlike their differing nature shows;  
Man breathes his moment, and is nought,  
While, like their brazen heaven's eternal base,  
Gods live for ever; yet the illumined face,  
The illustrious form, the aspiring thought,  
Proclaim him kindred of the skies,  
Though fate conceals from reason's eyes,  
Whether night frowns or noontide glows,  
What course we run, what goal the race shall close.

## CARY.

One is the race of gods and men,  
And from one mother are we both descended;  
But for the power—there the main difference lies;  
These a mere nothing, born at once and ended;  
For them, an indestructible mansion  
Abideth in the skies.  
Yet do we some likeness bear  
In what is wise and fair  
Unto the immortals, though so short our ken,  
We know not of this light,  
Nor of the coming night,  
What limit fate hath marked for us to run.

## TREMENHEERE.

From one stock comes the race of men: the powers  
Divine come from another: all alike  
From our [one] great master-source receive their breath  
And being: yet with faculties diverse.  
Men are as nought; but the everlasting sky

Is an abode for ever fixed and firm,  
Secure in deep and motionless repose.  
Something there is indeed that places man  
Not far beneath the immortals—his great mind,  
His form and stature; yet how powerless  
To tell what fate has written, to what goal  
One day, one night of change may hurry him.

The difference in the rendering of the first words of the passage is simply a difference in interpreting the Greek. For the rest, we think our readers will agree that the extracts from the various translators bear out the judgments we have pronounced. Moore is throughout modern, ornate and artificial, where Pindar is plain and direct. He has, however, kept what neither of his successors has kept, the "brazen heaven"; and "the illumined face," though not in Pindar, is a fine expression. Cary is simple and archaic; and "indestructive," though not a perfect rendering of *ἀλκός*, is precisely after the manner of Milton's "unexpressive." Mr. Tremenheere is conventional and somewhat long-drawn: he expresses Pindar's thoughts, but the manner has nothing Pindaric about it, at the same time that the loss is not compensated by any lyric beauty. Had we continued the extract, we should have found him saying,

Of one change in this shifting scene Alcimidas  
Now gives plain proof,

which is an attempt to clear up a connexion which Pindar has left obscure—the paraphrase of a commentator, not the rendering of a translator. This is, indeed, Mr. Tremenheere's cardinal fault. He has read Pindar, and admires him; but when he comes to interpret him, he presents us not so much with what Pindar has said as with the net result of Pindar's words as assimilated by himself. Pope, it is true, does the same in his Homer; but when Pope's translation fails, he has his poetry to fall back upon.

## NEW NOVELS.

*The Hidden Sin.* 3 vols. (Bentley.)

'The Hidden Sin' has a touch of originality, and shows an ingenuity of invention which distinguishes it from the ordinary run of sensation novels. The author also shows a facility for drawing character, making his personages like human beings, and not mere stage-actors in theatrical properties. A little more skill in telling the story would have made it a remarkable novel; but, for want of this skill, it is tedious. It is not only drawn out at too great length, but the author introduces so many secondary characters and unnecessary incidents, he pauses so long upon details which lead to nothing, that the action is delayed, the mystery is allowed to grow cold; and when at last the core and heart of the story is reached, the effect is not adequate to the long preparation. The narrative is obscured and hindered by the numerous superfluous branches which are grafted on to the main stem. The leading incident seems not altogether unknown to us. The head of an Irish bank in Armagh, some twenty years before the tale begins, being in difficulties, has sent his eldest son to Dublin to raise money, at heavy interest, from a Jew banker there. The young man received the money in gold, with which he left the Jew's house, and was never seen again, alive or dead. This disappearance caused the ruin and death of the father, and the mother went mad. The younger son, a mere child, was sent out to America, to an uncle who had settled there. It is his return to England that begins the story. He is brought into relation with the people who have been connected with his father, and he gradually works his way to the discovery of his brother's fate. The Scotch banker is well imagined, and the final discovery of the long-hidden sin is clever. In the course of his career the hero becomes a clerk in a Greek banking-house, the

head of which is Madame Palivey, a wonderful combination of Cleopatra, Aspasia, and Baron Rothschild! She is an impossible personage, the stuff that novels are made of; yet the wild legend connected with her family and the doom that overhangs her life are cleverly imagined. But the catastrophe of Madame Palivey falls tamely upon the reader; it is smothered by the superfluous incidents which destroy all the design of the story. The two best characters are those of Miss Livy and Rhoda. They are types of Irishwomen not often seen; but there is too much of them, and they are not sufficiently worked into the story.

*Three Hundred a Year: a Novel.* By the Hon. Mrs. Henry Weyland Chetwynd. 2 vols. (Tinsley Brothers.)

This is a well-sustained and pleasant story, and the latter part of it abounds in humorous scenes and sketches of character. It is always more agreeable to the reader (unless he be of a bilious and morose disposition) that a narrative should begin with clouds and end in sunshine, than that it should be joyous and hopeful at first and afterwards degenerate into tears and despondency. No doubt this is why so many novels begin with a death and end with a wedding. We need hardly say that the name adopted by Mrs. Chetwynd can properly be applied only to the first part of her novel; a more appropriate designation for the latter portion would be, any number of thousands you like, together with an hereditary title, an aristocratic name, and all the luxuries of a London season. The title, by the by, is arrived at by a process of succession that we never met with before. Cecil Champneys is a younger brother of a peer, and he is to succeed to a baronetcy, because "no one in the family can hold the two" (i.e. the peerage and the baronetcy) "together." This descent of a baronetcy to a cadet during the lifetime of his elder brother is a novelty to us; but we must leave it to Garter, Clarencieux, and Norroy to say whether such a case could possibly happen. 'Three Hundred a Year' of course denotes the struggles and annoyances of a young couple who marry without a sufficient income. The husband sells out of the army, and he and his wife, who have hitherto frequented the palaces of the great, now try to be happy in a cottage; but their spirits are not proof against the mortifications which result from so abrupt a change. Still, though discouraged, they do not entirely succumb; and, luckily, they get "something to do" in a remote principality in Germany, where they find no tyrant fashion to make inroads on their income and no haughty cousins to frown them down as poor relations. In this primitive community, with its tiny pumps and vanities and its microscopic court, instead of being despised as useless weeds, they are petted and admired as interesting exotics. The episode of Little Deseldringen and its local characteristics is a Dutch picture drawn with a careful hand, and though the figures are but slightly sketched, it is easy to conjecture that they are drawn from natural models. In the latter portion of the book more finish has been given to the characters. The heroine is Alice Herbert, the grown-up daughter of the young couple aforesaid, who plays her part with dignity and judgment in all respects save one, that of falling in love with such a puppy as Mr. Cecil Champneys. If we mistake not, most readers will think this the best part of the book. Miss Mildred Haughton, a heartless "tease," who is introduced as a contrast to the honest and true-hearted Alice, must be one of the most unpleasant persons in the world to know, but is certainly one of the most amusing to read.

about. Some of the other female characters are well conceived,—as, for instance, the worldly Lady Cecil, a kind of aristocratic Mrs. Nickleby, and the blundering Lady Haughton. In her small characters (with the exception, perhaps, of Herr Knopplanch, the worthy Hofrath of Desseldringen) Mrs. Chetwynd is not quite so successful; but we do not see any reason why she should not be so another time, since her gentlemen are not ill drawn, but merely want a little additional colouring. She has a natural way of relating her story, and she is clever in contriving those little complications which prevent a love-tale from sinking into maudlin sentimentality. We shall not be sorry to see Mrs. Chetwynd's name again. She has speculated on the advantages and disadvantages of 300*l.* per annum; perhaps on some future occasion she may give us her idea of 3,000*l.*

*Mattins and Mutton's; or, the Beauty of Brighton: a Love Story.* By Cuthbert Bede. (Low & Co.)

MUTTON is the name of a Brighton cook, whose well-known refreshment-rooms bear their proprietor's name; and the customary morning services at St. Paul's, Brighton, are designated "mattins" by the clergy and regular attendants of that profusely-decorated and gloomy church. It is right to state these not important facts, in order that readers may catch the significance of the title which the Rev. Edward Bradley has given to a novel that is a discreditable performance even for a writer of Cuthbert Bede's rank. Undertaking to paint the life of Brighton visitors, the author, giving far too great prominence to the church and the cook-shop, writes under the erroneous impression that the wealthy idlers of our chief watering-place spend the larger part of their time in eating at Mutton's and praying at St. Paul's, the intervals between their visits to the church which is frequented only by the members of a party, and their visits to a tavern which has no pretensions to fashion, being divided between horse-exercise on the downs and bathing. Of Brighton, as it strikes the mere cliff-lounger, Mr. Bradley is at best an ineffective painter; whilst of those aspects of its society that are not visible to strangers, he says little and knows nothing. The prevailing humour of the story is indicated by the names of its characters no less than by its title. The stout rector is named Pursey Pordage; the fashionable London physician is called Dr. Fleam, and is said to reside in Pulsover Street, Cuppington Square; the extortionate landlady of the lodgings, where the Melladews reside during their sojourn on the Sussex coast, is playfully designated Mrs. Harpeyden. The Melladews—mother, son and daughter—are meant to be the charming people of the book; but if we could persuade ourselves that they at all resemble the ordinary men and women of our upper classes, we should strongly urge our readers to choose their intimate friends from persons in the lower grades of society. Helen Melladew, the lovely daughter of a county family, habitually speaks of the family medical attendant as "Old Pillbox"; and in her ordinary conversation with her mother, whom she treats flippantly, or the curate to whom she makes assiduous love in her brother's park, she pours forth feeble puns, of which the following is a brilliant specimen: "'Brighton!' said the young lady, 'why, it will be all heat and gaiety. Could we not go to some quieter place, where we can really enjoy the sea? I suppose that was old Pillbox's recommendation, in order to brighten me up a little,' and the rash young woman smiled at her own bad pun." With equal light-

ness and piquancy, her brother, Squire Melladew, is made to exclaim, "I saw her for a moment, yet methinks I see her now, as she stood within the window, which, for rhyme's sake, I'll call *bough*, as it won't permit me to say *bow*-window. By the way, could not we invent a riddle something about when is a *bow*-window not a *beau*-window?" Of the lord of Melladew Manor, in whose lips the author places these and similar pleasantries, we are informed that he was a very busy man, "what with developing plans for the improvement of his property," and "what with not only qualifying himself for the office of a county magistrate, but also qualifying himself to fill that office with knowledge and discretion, and to make himself a really useful member of the *Custos Rotulorum*!"—by which statement we are certainly justified in suspecting that the Rev. Edward Bradley's acquaintance with the provisions of the British constitution is not complete, and that his knowledge of Latin is not altogether satisfactory. It is not our intention to explain to him the nature of his mistake; but he may take our assurance that a *Custos Rotulorum* is neither a board of guardians, nor a commission of justices, nor a body of turnpike trustees. Elsewhere, speaking of this ambitious young magistrate's ancestors, Mr. Bradley observes "Maurice de Wyvil (afterwards Melladew) had been constituted one of the commissioners for the county of Hampshire for *taxing a subsidy, granted by the king*." Amongst other remarkable pieces of intelligence he also tells us that the proprietor of the Bedford Hotel, Brighton, is "a connoisseur in various branches of the fine arts, and with an original theory as to the author of Junius,"—whence it appears that, so far as Mr. Bradley knows, the mysterious letter-writer's *nom de plume* is the title of a book. When he puts forth all his power and gives us a moral reflection or a passage of descriptive writing, the failure is in most cases very comic. We hear of "the deep shadows of the densely-foliaged trees" and "the charms of their winged choristers"; and when he has occasion to say that a young lady's complexion is clear and delicate, Mr. Bradley remarks that "her delicately white skin seemed as though the 'milk of human kindness' had creamed over to lend its tints to her charms." In places the book is open to a charge of offensive personality. For instance, the coarse caricature of Mr. Wagner's personal appearance is an exhibition of extreme ill-breeding; and the disdainful abuse poured upon St. Paul's Church, its rector, and its worshippers is highly reprehensible. Nor can we speak in complimentary terms of the passages where the author intimates that Brighton visitors, in search of good fun and harmless diversion, should stare at ladies whilst they are bathing. With quiet approval of such conduct, he speaks of "the non-bathers, who, lounging, lying, or sitting on green chairs that stud the beach, and form a part of the movable property of the boatmen, can lazily enjoy the satisfaction of seeing their male and female fellow creatures tubbing in the open air, equally free from quiet as from privacy." To illustrate the privileges of men who like to amuse themselves in this fashion, Mr. Bradley exhibits Helen Melladew in the water without the full covering of an ordinary bathing-dress. Helen is bathing close under the observation of "two gentlemen," when a dog, under the impression that she is drowning, leaps into the water, swims to her, seizes her dress, and, tearing it with his teeth, gives the "two gentlemen" a better sight of her form than they had hoped to get. "Helen's innate modesty," says Mr. Bradley, "now began to receive a severe trial, for she was

aware that her tattered dress was already subjecting her to some amount of undue exposure; and if the dog succeeded in his evident object of dragging her to the shore and laying her at his master's feet, and if her gown, as seemed probable, should receive further rents in the struggle, in what state would she finally be exposed to the throng on the beach?" More writing of the same sort follows this passage. The conversation that ensues between Helen and her friend Aella Hardy, in the bathing-machine, is given at considerable length. A few pages further on, with an impressive display of chivalric regard for women, Mr. Bradley declines to follow the young ladies into their bedrooms, observing, "Nor shall there be here described any of those bedroom 'interiors' that had much better be left to the French novelists and the other purveyors for the indicancies of the season." Before quitting this not very agreeable topic, let us, in vindication of Brighton, remark, that the diversion thus recommended as a source of lazy enjoyment and satisfaction cannot be indulged in with safety. To protect ladies from repulsive snobs whom the pens and pencils of certain manly satirists have held up to proper obloquy, the municipal authorities of Brighton have long since issued and put in force stringent regulations which forbid men to loiter on the beach in the vicinity of ladies' bathing-machines whilst bathing is in progress.

*Twelve Months with Fredrika Bremer in Sweden.* By Margaret Howitt. 2 vols. (Jackson, Walford & Hodder.)

This is a pleasant, but a prolix book. Miss Bremer was a kindly, gifted woman, who loved as every true human being will do, to live for her successors more than for her ancestors, and to return the fruits of her life, her sufferings, her experiences, to those of a younger generation, who (to transform a noble passage in Godwin's 'St. Leon') "shut up the tomb, and set forward." Naturally, her connexion with Mrs. Howitt as the authoress who introduced her best novels to this country, explains the "argument" of this book, which tells how a younger sister of Mrs. Howitt's daughter who wrote the capital sketches of 'Artist Life in Munich,' not long ago spent a year close to the author of 'The Neighbour' and 'Strife and Peace.'

With every kindly recollection of the good, yet incomplete Swedish novelist, with clear appreciation of her humour and her pathos as a story-teller, with grateful recognition of her efforts to set right what was wrong, and to aid her sex by encouraging them to works of industry, mercy and beneficence, we must feel that Miss Howitt "potters an immensity" (to quote Mrs. Fanny Kemble). Wherefore drag out to the extent of two thick volumes all the details of the daily, hourly life of an admirable and philanthropic woman—not averse, be it noted, from being admired and congratulated, as her books of travel show—to the glare of common day? Why should we not have as well Miss Edgeworth's "engagement book," when she visited London? And who has made away with the "bills of fare" of Miss Austen—a more perfect moralist and novelist than Miss Bremer?

The above said, Miss Howitt's chronicle may be praised as a picture-book. Her year was turned to good account. She has the hereditary genius of observation—of painting in language—in brief, commands accomplishments which do not too often belong to the daughter of two poets. Let us cite her collections in respect to Swedish weddings:—

"September 14th.—As soon as the confirmation



was over, Pastor Lager set off for a wedding. \* \* The Pastor described the wedding supper as being set out on a horse-shoe shaped table; each guest sat in his or her appropriate place, and the feast lasted from midnight till three o'clock in the morning, one dish of meat and fish succeeding another the whole time. Every dish was flavoured with horseradish, this being the correct thing, and was partaken of by every guest; this also being the mode, otherwise it would be considered a slight and an offence. No vegetables made their appearance, they being considered vulgar; and when people had eaten to an incredible extent they rose up to dance. \* \* There are still many curious customs and superstitions relating to weddings lingering amongst the Swedish peasants, as for instance:—They say, when hands are spoken of, that the news of an approaching wedding will follow. People who eat or sing going to church eat or sing lovers away from them, and will not be married that year. They throw apple-parings over the left shoulder to see the initial letter of the husband or wife's name; just as is done in England. All sorts of fortune-telling charms and sorceries relating to marriage are practised on Midsummer Eve. In former days, according to the Swedish antiquarian Rääf, the bride used, in some localities, to go round her own and even the neighbouring parishes, during the autumn preceding her wedding, and beg for tow, wool, and hemp, by striking on the house-door with a switch. She did not go in, but waited outside; and the mistress of the house, understanding the signal, came out with the gift, but did not invite her to enter. The bridegroom, on the other hand, taking some new socks, woven by the bride, made his journey round at Christmas, begging for oats to sow. In some places, a suitable old woman was selected to represent the bride, and she was permitted to enter the house, but never to ask for anything. These customs, which somewhat resemble the biddings to Welsh weddings, have now very much gone out. \* \* Weddings on New Year's Day, or on Mondays, Wednesdays, or Saturdays, are considered unfortunate. Fridays and Sundays are the luckiest, and are indeed the general days. If the couple be married at church and ride thither, the bridegroom must hold the bride of the bride's horse, so that no one may ride between them. If there should be any stoppages by the way, it is considered a bad omen. It was customary in the northern provinces, and still may be so, for the bride to give little presents to all her friends and to children, in order that she, henceforth, may always have gifts for the needy. She may also cast away a piece of money, either in the church or churchyard, upon which her coming misfortunes are laid, but woe unto the finder, for they will be transferred to him or her. Weddings generally, however, take place at home, and require endless preparations. \* \* Porridge is eaten at the bride's house the night before the wedding, and a broad-ban dropped into it, which, like the ring in the bride-cake with us, denotes that the young man or woman to whom it falls will be the next married after the bride. The universal wedding-dress is black silk, and the bride is frequently attired by the chief ladies of the neighbourhood. It is not considered right for the bride to make her own garments, every stitch she puts in standing for a tear; nor must she wear pearls, which signify also weeping, but all other ornaments, and as many of them as may be, are desirable. The 'bride's crown,' a large silver-gilt crown, which it is considered elegant to adorn with a tuft of feathers, tall enough to sweep the ceiling, belongs to the parish, and is hired out for the occasion on the requirement of the bride being an honest and virtuous woman. It is fixed on a sort of cushion, and firmly placed on the head, though it must of necessity be danced off during the evening. Female friends of the bride are stationed at all conceivable nooks and corners to give notice of the bridegroom's approach; nor do they mind how long they may have to wait provided only they can see her the first view, which is supposed to give her the mastery, especially if she can see him through a ring. The guests assemble at the bride's

house in the afternoon, and partake of coffee and rums, the contributions of some of the guests; weak tea is drunk later in the day, not because it is liked, but because it is considered fashionable. The clergyman arrives, and after he too has been regaled with coffee the marriage ceremony commences, the young couple standing under an improvised canopy, usually formed of a large shawl, which is held over their heads by four unmarried people. Superstition cautions the bridal pair against allowing any light to come between them during the ceremony, but they should incline their heads towards each other. Should the wedding-ring be too small, it bodes a great misfortune. As soon as the ceremony is concluded, the bride dances a polka with the clergyman, and afterwards with all the men, the bridegroom, on his side, dancing with all the women. Dancing continues the whole night through, with intervals for lesser refreshments and the great substantial banquet. Between the courses of pork, beef, pike, and mutton, the healths of all are drunk, from the clergyman and the bridal couple, down to the woman who washes the dishes, the guests having come provided with their own flagons. The bride's father also informs the company of the various articles of his daughter's dowry. After the substantial courses of meat and fish comes the pastry, this being the contribution of the guests, who have brought with them gigantic pyramidal tarts, composed of layers of pastry and preserve, each worth about ten riksdalers, and the rule is that everybody must taste everybody else's, otherwise it would be a slight. People having already eaten enough of the former dishes for a week, the women's large white linen pocket-handkerchiefs, hitherto kept coiled up in their hands as an appendage to their costume, now come into requisition, and if they cannot eat the pieces of tart themselves, as indeed it would be wonderful if they could, they can carry them away in their useful handkerchiefs. A large pocket too is requisite, as well as plenty of money, for the fiddlers have to be paid by the guests. The fiddling is kept up whilst the wedding feast is eaten, when a plate goes round for the musicians. Besides fiddling indoors, there is no end of firing outside, a supply of gunpowder being laid in for the occasion. When the great banquet is at length concluded, the dishes, with their half-devoured joints and other fragments, are shoved under presses and beds, the table taken out, and again dancing commences, and continues till the bride's crown is danced off. In some cases, however, all the girls dance round the bride in a ring, and she being blinded takes off her crown and places it on the head of one of the girls, the one, of course, who is to be a bride next after her.

Who among us would not prefer not to be married in Sweden?

*Prison Characters drawn from Life. With Suggestions for Prison Government. By a Prison Matron. 2 vols. (Hurst & Blackett.)*

THE Prison Matron's first work, 'Female Life in Prison,' met with, and deserved, a warm welcome. She sketched her scenes with a crispness and freshness that rendered them very lifelike; and she had the advantage of a virgin subject, to which the public was ready to accord a genuine interest. For her new work she must not expect the same success. She has nothing really novel to add to her former revelations, and apparently no urgent motive for writing again except the wish to turn her surplus materials to some account. Still, after making the deductions to which all sequels are liable, the present volumes are suggestive and interesting. Happily, their sadness is in some degree relieved by the reflection that they are a history of what the prisons for women convicts were, rather than a description of what they are. Within the last few months the discipline has been radically changed, and the sham "mark system" has at length been superseded by the real.

The Matron occasionally lets fall remarks which raise the doubt whether, after all her experience, she has quite caught the true secret of prison discipline. On the *vexata questio* of Diet, for example, she writes:—

"About eighteen months since there arose in the pages of our newspaper press a great outcry upon the diet question; so great an outcry, backed by so many examples of the efficacy of a less quantity of food as a moral stimulus, and a means to enforce discipline, with so many flourishes of rhetoric about the Irish system, and the poor-law rules, and other topics irrelevant to the subject, that I think that Government unwisely gave way to the clamour of a few who were far from well acquainted with the workings of our prisons, and the influence, enervating and at times destructive, of our prison air. How the change has worked I have had no opportunity of testing, but it would be satisfactory to learn what is the nature of the surgeons' reports for the last eighteen months, and what has been the general health as well as the general conduct of the prisoners. I do not consider that the diet was too much, or too lavishly distributed upon the convict. A pint of cocoa and a four-ounce loaf for breakfast; for dinner, four ounces of boiled meat, half-a-pound of potatoes, and a six-ounce loaf; and a pint of gruel for tea: this was the scale at Millbank, with a few variations of no consequence at other Government prisons; and the scale has been reduced, I think unwisely. A female convict will not live upon much less; for the prison air, I repeat, is a dangerous element to draw the breath of life from, and a woman is prone to give way if not kept strong within it."

The diet of the male convicts was curtailed nearly two years ago, and the reduced scale has wrought a decided improvement in discipline without the slightest detriment to health. The reduction in the women's dietary took place much more recently, and it is yet too soon to draw confident conclusions from the experiment. But if it has to be raised again, which we do not in the least anticipate, it will not be from absolute necessity, but as a remedy for some grievous defect in discipline. Within the last year an intermediate prison for women convicts—"The Carlisle Memorial Refuge"—has been established, thanks to Sir Walter Crofton. The dietary there is considerably lower even than the reduced scale at Brixton, and yet the health of the inmates is excellent. In fact, this matter of dietary is a moral rather than a medical question. In the Carlisle Refuge there is no stagnation nor monotony, but busy, varied activity, from morning to night; consequently, the women do more work on less food than in the prisons. A dreary, unbroken routine inevitably saps the health, and must be counteracted by high feeding. Spartan fare is compatible with a vigorous use of the mark system, and with no other; because under that system there is a constant stimulus to the wits and energies. Break up the term of incarceration into short stages, make the lower as penal as possible to heighten the attractions of the upper, and then the prisoner, with a prize ever a short distance ahead to hope and to work for, is supported by a moral aliment, worth more even for health than many extra-allowances of cocoa and boiled meat.

It is impossible to read this book without seeing that, especially in women's prisons, the deadening monotony is a pernicious element in the discipline, which ought to be mitigated as far as possible. It would seem as if no small proportion of the prison offences resulted from an irrepressible desire to obtain relief from that monotony at all hazards. It is to be hoped that, among the new reforms, the effort to enforce conformity to the petty, irritating rules, which seem to have no object but to establish a prim mechanical drill throughout the prisons, will be quietly abandoned. Forced into incessant

antagonism with the convicts about trifles, the matrons are driven to the necessity of coaxing and wheedling them into submission; and, worse still, they are forced to buy the obedience, or at any rate the quiescence, of stubborn "refractories" by serious concessions, which gain a momentary peace at the cost of lowering the whole discipline and offering a premium to pertinacious insubordination. The main rules in a prison for women should be few and simple, but should be enforced with as much rigidity as if they were laws of nature. The "marks," in particular, should never be given unless genuinely earned, and never restored out of mere lenity when once forfeited. On petty matters, however, of no real importance there should be systematic good nature. Great toleration should be shown for the natural and irrepressible cravings of the women to relieve the all but intolerable monotony of their confinement. Indeed, some use might be made of these cravings. In the matter of dress, for instance, there is a constant struggle to introduce some variation into the dreary prison uniform; and often there is an element of good even in the vanity that longs to be distinguished from the crowd. "Women with a certain kind of pride," says the Prison Matron, "often make the best of prisoners; and they are the worst and most hopeless cases which show no pride in anything." What, again, can be more natural or more wholesome than the wish to enliven a little the blankness of the cell? Here is a passage worth studying:—

"There are women who have no vanity, but who exhibit a characteristic pride in the cleanliness of their cells, and look superciliously at the cells of their neighbours. I remember seeing in Glasgow a female prisoner whose pride was in the decoration of her cell—a pride that is not allowed to gain ground in our English establishments. That decoration chiefly consisted in the tops of reels of cotton, the tinsel paper from which shirt-buttons had been removed, a picture or two that had been sent in a letter, or been part of that letter, and was a home reminiscence that was worth treasuring—all little ornaments to be proud of, and considered worth preserving. Attempts have been made by our prisoners to add new features of ornamentation to their cells; but the rule is against decoration, and a great 'litter' would certainly be the consequence. One woman, more ingenious than her contemporaries, and more defiant also of the rules, suddenly surprised her matron by an elaborate festoon of pink paper, torn from the inner lining of her bonnet and those of her associates, and arranged in artistic fashion round three sides of her cell. I believe 'a break-out' was the consequence of the removal of her property."

What results were likely to come from a system which, with cruel stupidity, did not shrink from driving the convicts to desperation in the effort to repress such poor, pale gleams of human nature? A Crofton or a Maconochie would have contrived to find a way to this woman's better feelings through her taste for pink festoons.

## NEW POETRY.

*Philoctetes: a Metrical Drama, after the Antique.* By M. A. (Bennett.)

In 'Philoctetes' we have a drama which takes Greek tragedy for its model, and follows, in the main, the argument of Sophocles in his play on the same subject. Nothing can be more removed from modern notions of dramatic action—nothing more purely subjective—than the interest which the story of Philoctetes supplies. The story of the diseased chieftain, thrust out from the host of his countrymen for his obnoxious wound, yet humbly recalled because possessing the weapons which can alone end the conflict, is a theme which gives large

scope for the analysis of mental conditions, but which is almost entirely barren of event and movement. The wrongs and sorrows of Philoctetes are here expressed with a bitterness quite distinct from the tone of Sophocles. Where the old Greek sees an enigma in the dealings of the gods with men, and, not without reverence, confesses to a mystery, the writer before us vehemently upbraids the "powers above," and, if not designedly following the cue of Mr. Swinburne's 'Atalanta in Calydon,' curiously coincides with that writer in spirit. There is nothing, indeed, in the present drama which, for imaginative expression, striking transitions of feeling, and variety of music, can be compared with that chorus of Mr. Swinburne beginning "Who hath given man speech?"—in which the diseased scepticism of a former time—perhaps of our own—is embodied with splendid power. But though following 'Atalanta' at a long distance, the investives in 'Philoctetes' are not without merits of style. Compared with the work we have just referred to, the wail and the denunciation seem somewhat faint; but there are, nevertheless, genuine feeling and plaintive grace of manner in both. To all the lamentations and not unnatural repinings of Philoctetes, we prefer, however, the womanly hero-worship and self-forgetfulness which breathe in such an apostrophe as this, addressed to him by Ægle, a girl of Lemnos:—

As for me  
So I may stay and tend thee till I die  
Here in my narrow island, I demand  
Nothing beyond. My silly chiding means  
My only fear lest any change should come  
Between us. Selfish am I, and I think  
Sometimes, that I would rather have thee here  
Wounded and in thy sorrow, shame on me,  
Than sound and whole away about the world  
Every one's hero—jealous am I and base.  
But somehow always in those after times  
The old way of sitting here would come on me,  
May be at spring the saddest, for they say  
Old thoughts grow most unruly when the first  
Bird calls out to the wood. I know not sure,  
But when my brother left me this I know,  
That tho' the day went well enough with me,  
There came a vague trouble with the edge of dusk,  
And then the loneliness grew, ay me, with power.  
But the old kind and motherly face of earth,  
After a little, healed me to myself  
With her old beauty, and the pleasure of trees  
And all the quiet wonder of the flower.

There are not only pathos and beauty in this, but the closing suggestion as to the mode in which pure nature rally from grief by virtue of their own goodness shows true poetic insight. Felicities of expression are scattered throughout the poem, nor is it deficient in dramatic characterization. The chorus at page 54 abounds in vivid and delicate pictures; but it has the author's prevailing faults of diffuseness and harshness of rhythm. The latter defect is the more to be regretted because the power to write with musical variety is frequently indicated. Every abatement, however, being made, 'Philoctetes' is undoubtedly the work of a poetical mind, and may be read with enjoyment. With pains and matured art, the writer may produce what will endure. At present he seems disposed less "to justify the ways of God to man" than to arraign them. This tendency, which is a fruitless and morbid one, is on the increase, and the highest powers of poetry might well be displayed on the opposite side.

*The Songs and Ballads of Cumberland; to which are added Dialect and other Poems, with Biographical Sketches, Notes, and Glossary.* Edited by Sidney Gilpin. (Routledge & Sons.)

THESE Cumberland lyrics, till now scattered, are, on the whole, well worth the pains spent on their collection. In some cases, as in those of Relph and Miss Blamire, there is evidence of real genius for the ballad or the eclogue; and, with respect to other writers, if the poetic feeling be less deep, humour and keen observa-

tion are displayed in dealing with the people and customs of a district which, in its lingering primitiveness and time-honoured traditions, is richer in materials for fancy and character than regions which lie nearer to the metropolis. The privilege of Cumberland minstrelsy to levy contributions from Wordsworth gives it also a special phase; his moral and philosophic influence being vividly contrasted with the Cumberland Border ballads, some of which, for their wildness and chivalrous romance, were so dear to Scott. After the elegant but natural pastorals of Relph, and the best lays, full of truth and feeling, grave or gay, of Miss Blamire, who wrote the renowned song "And ye sall walk in silk attire," the reader will probably be most interested in John Stagg's pictures of country interiors or out-of-door merry-makings, executed with the fidelity of Dutch Art. Robert Anderson, though somewhat less vigorous, is a poet of the same class. Some praise also is due to the spirited songs of Mark Lonsdale and to the sharp etchings of rural scenes by Ewan Clarke. Curiously enough, accurate reproduction of reality is the feature of these lyrics throughout, though many of them were written when an artificial taste was predominant. Their truth to fact gives an interest which would else be lacking; for, if the higher qualities of poetry only were regarded, many compositions here, including some by Miss Blamire herself, could easily be dispensed with.

*Poems.* By Edna Dean Proctor. (New York, Hurd & Houghton.)

Miss Proctor is a patriotic American, whose lays embody various episodes in the late war or phases of social life connected therewith. She has the enthusiasm which springs from moral convictions, and no small power of bringing vividly before the reader the scenes which she describes. A few lines from her first poem, 'The Mississippi,' will show that she can represent Nature both with truth and pictorial effect:—

Winding 'mid the wooded islands tangled deep with musky vines;  
Flower-enchanted, past the prairies with their dim horizon lines;  
By the fierce Missouri water, dark in gorge and cataract wiles,  
Down from nameless regions rolling, restless, thrice a thousand miles;  
Past Ohio, loveliest river, all its banks aflood with rose,  
While the red-bud tints the woodlands and the lavish laurel blows;  
By the belts of odorous cedar, through the cypress-swamps below,  
Till he greets its wider grandeur, knows the secret of its flow:  
Fainting then from summer fervors, homeward turns in sacred awe,  
Dying humbly 'mid the Hurons by the windy Mackinaw.  
Then La Salle, impatient, fearless, took the Father's kille-oar,  
Longing for the larger splendor, listening for the ocean  
Under Bluffs that seek the beauty of the upper shores to win;  
Past the Arkansas, slow-drifting with its mountain tribute in;  
By the bend where sad De Soto, with his high Castilian pride,  
Lulled for ever and lamented, sleeps, a king, beneath the tide:  
Through the forests, perfume-haunted, weird moss waving to and fro,  
(There the cottonwood towers stately, and the tall magnolia blow!)  
Past the bayous, still and sombre, where the alligator swims,  
And at noonday, on the shore, the parakeet his plumage trims;  
Gliding down by green savannas—ho! the wind blows cool and free!  
Bright, beyond, the Gulf is gleaming—lo! the River finds the Sea!  
Out of mystery, out of silence, now the mighty stream is won—  
Rear the cross, O joyful Boatman! chant sweet hymns at set of sun!

In this poem, as throughout the book, there is an overflow of fervour and epithet which a matured imagination, if sound, would restrain.



If, however, the writer be yet young, this abundant blossoming of her intellect may be regarded as a hopeful indication.

Of the books in verse which crowd upon us without requiring special notice, we may mention *Our Village Homes and Village Lays*, by the Rev. W. J. Underwood, B.A. (Wareham, Green),—a collection which, though without novelty or depth of idea, shows at times happiness of fancy.—*Lines to a Socinian Friend*, &c., by the Rev. W. Kynaston Groves, A.M. (Hatchard & Co.), the argument of which does not fall within our scope, and the style of which is that of an average sermon with the difference of rhyme.—*Job: a Sacred Drama*, by John Ashford (Bennett), full of ambitious and gorgeous phrases, and characterized by the freedom with which it applies to a scriptural drama the resources of the scene-painter and the property-man. Thus, we have the following stage direction—"(*Satan shoots aerial arrow*)," upon which Job exclaims, "Ah, what new tortures!" No less than three "aerial arrows" are shot in about a page. Besides other theatrical poses, we have "*(Mercy and Patience reclined on evening clouds)*," "*Truth (on a morning cloud)*," "*(Satan falls back before Mercy)*." Through all this filmy nonsense, however, a flash of imagination darts at intervals, and there is, at least, more hope of Mr. Ashford than if he belonged to the fatal school of correct mediocrity.—*Poetic Ramblings*, by William Robertson (Savill & Co.), will not tempt many readers to share his wanderings.—*Three Dramas*, by the Author of 'St. Bernardine, and other Poems' (Pitman), have some interest of story and unexceptionable sentiment; but the conduct of the various plots is crude to a degree, and the style tame. The same writer has previously done better things.

*The Principal Ruins of Asia Minor*. Illustrated and described by C. Texier and R. P. Pullan. (Day & Son, Limited.)

WE are unable to conceive upon what ground Mr. Pullan, who signs the Preface to this book, bases even the surmise that our successors may choose a style based on "ecclesiastical principles" for their churches, and build according to other rules, "in which magnificence and convenience shall be combined," their civil and domestic buildings. We trust they will do nothing of the sort, but develop out of that style which is proper to the climate and history of the country a system of architectural design which shall answer all modern ends. Such a result is much more probable than that two distinct manners will long continue in vogue. Already the purely classical, that was once omnipotent and omnipresent, has completely disappeared, while Gothic principles, and, in a daily increasing degree, Gothic practice, which once was merely an archaeological study, as all such things must be in the first instance, are dominant, not only for churches, but for public and domestic buildings. The experience of England, Flanders, Germany and France, obtained when all their inhabitants were wealthy and desirous of comfort, has proved too strong for those whose mere schooling made them forget the difference between the climate of the Mediterranean and the North Seas. Our countrymen who have seen the *Hôtels de Ville* of Flanders and North Germany, fitted as they are with long ranges of chambers for municipal purposes and magnificent halls of assembly, observe not only the signs of a civilization beyond what they have been taught to credit to the Dark Ages, but of an order of domestic and civil manners which suits our climate and

habits better than the happiest imitation of the art of Greece or Rome could do. It is not so very long since the fire of revolution in France urged the dandies of that country to adopt classic costumes and classic furniture. The good fellows called their children Brutus and Lelia, sometimes with the oddest contrasts, and evinced the most amusing ignorance; but the thing died out, not because the revivalists were not right in their high admiration for the beautiful things and the beautiful names, but because they were all unapt, even more than they were anachronistic.

So it is with classic architecture in this country. The scholiasts have had their day. It is not hard to see that backward steps must be taken in Great Britain ere works so unfitted to the climate as St. George's Hall, Liverpool, beautiful as that edifice is, the British Museum, the Post Office, or even the hybrid, fruitless National Gallery, will be again attempted. Manchester, in the Assize Courts, has erected a splendid series of halls of justice, which, to the astonishment of those who had not fathomed the audacity and ignorance of the party represented by the late Premier when he declared Gothic architecture to be "dark, gloomy and inconvenient," have proved to be well lighted, cheerful and commodious in the highest degree. Lord Palmerston wished his hearers to believe that he took the White Tower and Rochester Castle for domestic buildings of the Middle Ages. Although we know that a Nemesis follows every untruth, it is strange to see how his Lordship's grave is lighted by double ranges of Gothic windows, which are almost forty feet from sill to summit, more than ten feet wide, and separated from each other by wall-spaces of not more than their own width.

It is easy to see that no such duplicate consummation as Mr. Pullan alternatively suggests will take place in this country. From the purely classic fashion affected by the last generation and those who are now in the old-gentlemanly stage of life the change is complete; no pure classic element remains in practice in our architecture. However much some recent civil buildings may differ in their mere forms and ornaments from those ecclesiastical edifices which common folks imagine to be all that Gothic art produced, it is certain that the so-called Italian fashion, which has been opposed to the severer Gothic, finds favour exactly in proportion as it adopts Gothic principles and attains to Gothic freedom. As we progress in knowledge those high principles of harmonious proportion, which Mr. Pullan rightly ascribes to all noble architecture, and are to be found in the Gothic as in the Greek works, will be appreciated, and those vagaries which now discredit the judgment as they evince either the ignorance or the enthusiasm of their promoters will cease and disappear.

Mr. Pullan will receive the thanks of English readers for his well-meant effort to familiarize them with the classic remains of Asia Minor. To this end he has borrowed from M. Texier some of the plates of the excellent '*Asie Mineure*,' to which he has appended condensed translations from the original historical notes of the distinguished French archaeologist whose name he associates with his own on the title-page before us; a narrative of journeys made through Æolia, Teos, the Troad, Assos, Pergamus, Priene, Branchidæ, Heracleia, Colophon, and Erythræ. The antique cities illustrated by the plates are Assos, Branchidæ, Azani, Ancyra, Aphrodisias, Aspendus, Iassus, Myra, Patara, and Pergamus,—fifty-one plates in all, including among their subjects elevations of temples, details of the orders, theatres and basilica at the last-named place. Mr. Pullan is probably

the latest traveller who has visited the parts of Asia to which this book relates; his account of the state of many famous ruins will be read with interest, supplementary to those which were furnished by M. Texier in 1840, and by others, of whom Mr. C. T. Newton is the most recent, with regard to Cnidus, Labranda, Branchidæ, and other cities. Mr. Pullan was, in 1861, sent to Asia Minor by the Dilettanti Society, and extended his researches through the famous cities of the Ionian, Æolian and Mysian coasts, as far north as the Temple of Apollo Smintheus in the Troad, on the Gulf of Edremit (Adry-mittium), as before reported to the Society in question. The account which the author gives of this celebrated temple is, in the present case, of the most meagre kind, either of his own or borrowed from M. Texier. Of Assos, so remarkable for its gloomy appearance and sea-commanding site, there is not here much to be learnt in addition to that M. Texier had already furnished. The city is interesting, because it retains more of the antique character than is common; it has never been rebuilt, except in Byzantine times; the walls and towers, of dark red stone, the gates and Sacred Way remain almost entire.

Branchidæ (Geronta) is a city in which we have not long since obtained the feeling of interest, owing to the acquisition of those peculiarly archaic statues which once helped to line the Sacred Way, but which now are most carefully concealed behind the boarding and tarpaulin which fills up the painfully costly colonnade of the British Museum. There is a passage in Herodotus (*Clito*) to which neither Mr. Pullan nor M. Texier refers, although many of the plates before us represent, and no small portion of the text dilates upon, the great oracular Temple of Apollo at Branchidæ; and Cyme, a city to which the father of historians refers, is described, and the event in question is named here. The incident related by Herodotus is full of life, and may serve to call public attention to the figures from the Sacred Way at Branchidæ, whenever the Trustees of the British Museum can manage to exhibit them. Pactyas, a Lydian, had revolted against Cyrus, and fled to Cyme; Mazares, a Mede, on behalf of the great king, demanded that he should be given up, "but the Cymeans, hesitating to do this, and in order to be enabled to decide, sent to the Oracle of Apollo at Branchidæ for counsel. The answer was that Pactyas should be given up to the Persians. When the Cymeans heard this, they determined to follow the advice, but Aristodicus, the son of Heraclides, an honourable citizen, distrusting the Oracle as well as the questioners, prevented the thing from being done, and caused a second embassy to be sent (the cities are not remote from each other), among which was himself, to inquire again of the Oracle in the matter. On coming to Branchidæ, Aristodicus, as spokesman, addressed the Oracle thus: "O King, Pactyas, a Lydian, has come to us as a suppliant, to avoid a violent death at the hands of the Persians. They now demand him, and require the Cymeans to give him up. We, however, though we dread the Persian power, have not yet dared to surrender the suppliant, till it be plainly declared by thee what we ought to do." The Oracle gave the same answer as before, and bade them surrender Pactyas to the Persians. Upon this Aristodicus deliberately acted thus; walking round the Temple, he took away the sparrows and all other kinds of birds that had built nests about it, and, while he was thus doing, it is reported that a voice issued from the sanctuary, and, addressing Aristodicus, spoke as follows: "O most impious of men, how

darest thou do this? Dost thou tear my suppliants from my temple?" Aristodicus, without hesitation, answered: "O King, art thou then so careful to succour thy suppliants, but biddest the Cymeans to deliver up theirs?" The Oracle rejoined, "Yes, I bid you do so, that, having acted impiously, ye may the sooner perish, and never more come and consult the Oracle about the delivering up of suppliants." If these words are truly reported, the statues of the Sacred Way, now in the British Museum, were, in all probability, seated there when Aristodicus and his companions approached the temple; the strident voice of the Oracle might have circled about them, and, may be, the sparrows which Aristodicus fluttered were not unaccustomed to perching on the statues' heads. The Cymeans did not give up Paetyas, but sent him away; the city did not perish for nearly 2,000 years after,—until Mohammed the First took it by assault: now hardly two stones remain together. The existing ruined Temple of Apollo at Branchidæ, having been erected by Daphnis of Miletus and Peonius of Ephesus in the time of Alexander, is nothing like so old as these figures. The sculptures of the temple have been published in the 'Ionian Antiquities.'

#### OUR LIBRARY TABLE.

*Dainty Dishes.* Receipts collected by Lady Harriett St. Clair. (Edinburgh, Edmonston & Douglas.)

A title to make the mouth water! The *Urganda* to whom we have submitted this treasury of "prescriptions" (as the Germans put it) shakes her head over some of them as conclusively as Lord Burleigh. The very first, or "Pot-au-feu," indicates a narrow mind. If that inestimable dish (which ought to be a settled institution in every Briton's kitchen, albeit its name be foreign) is carried out in a true spirit, there is nothing in the shape of meat, fowl, fish or vegetable which it will not thankfully accept in the form of contribution. It should be "never ending, still beginning,"—and requires no attention beyond cleanly replenishment, a moderate fire, and being from time to time attentively skimmed. The amount of waste avoided and of comfort "to all and sundry," especially in the winter months, secured by this friendly earthen pipkin, to which nothing (Lady Harriett must forgive us) comes amies, cannot be over-stated. We speak from experience. Then, we fancy, she is open to rectification in the Fish section of her *Pharmacopœia*. Not a word of that best of fish soups, a *Bisque* of crab! Grateful though we be to her for the receipt for "Bouillabaisse," (made musical and melancholy by one of Thackeray's half-sad, half-ardonic lyrics), we must submit that she is rash and neglectful in dealing with water sootie and the bread-and-butter which goes therewith. *Brown* bread is for this indispensable. Important annotations could be margined to her chapter on vegetables, the cookery of which (as distinct from rude boiling) is, not an hour too soon, undergoing development in this country. Then, again, Lady Harriett's cupboard, where "sweets compacted lie" (to quote the old poet), bears too much resemblance to Mother Hubbard's in respect to the bareness of certain shelves, on which dæmons (from Lancashire, be it marked), medlars, barberries, and half-a-dozen other conserves, with the secret of which the world may possibly be benefited by our executors, ought to stand in goodly row. We could go on further, but the reader, especially if he be not hungry (no reader, it is to be hoped, dines with Duke Humphrey), will already have had enough of our fooling. Seriously, there is not much novelty in this last of the cookery-books.

*Fish, and How to Cook It.* By Elizabeth Watts. (Warne & Co.)

THIS is a useful and unpretending little volume, written in a sensible and intelligible manner. It is full of ingenious and savoury receipts, most of which have the virtue of being economical and easy to practise. The most unskilled housewife

may make savoury messes which will rejoice her household, if she will be at the pains to mind her book. The author gives directions for dressing, not only the aristocratic fishes, such as salmon, turbot and turtle, but she condescends to notice those curious-looking univalves which are set in saucers and sold on stands by the street side in unlovely and uncivilized simplicity. The author declares that, when well scrubbed and repeatedly beaten, they have capabilities worth trying. No Englishman would relish having to live mainly on fish; but, when he has read this little book, he will feel that it is like having a "company dinner" to eat his roast meat "with a difference,"—that is, to vary it with some of the dishes of fish here set forth and recommended. At the present moment a competent work like the present, at the cost of a shilling, is a valuable gift to any household, rich or poor.

*A Treatise on the Law of Partnership.* By Joseph Dixon, Barrister-at-Law. (Butterworth.)

THE appearance of this treatise at the present time is very opportune. The commercial difficulties resulting from the panic of 1866 cannot but cause innumerable questions to arise under the laws by which partnerships are regulated in this country. These rules are many of them highly artificial, and have been the subjects of recent decisions of great importance, especially in the leading case of *Bullen v. Sharp*, in which the Exchequer Chamber has at length declared what is the true test of the existence of a partnership by operation of law. Mr. Dixon has done wisely in limiting his work to private partnerships. The law of public companies is now a distinct matter, and each subject has attained a magnitude which renders its separate treatment desirable. The law of partnerships at common law, as it is established by the latest decisions, will be found concisely stated in these pages. The matter is well arranged, and the work is carefully executed.

*A Plain and Easy Account of the Land and Fresh-water Mollusks of Great Britain.* By Ralph Tate. (Hardwicke.)

OF this little work the author says, with perfect truth, that "whilst its scientific character has been uniformly sustained, all unnecessary complexities have been carefully avoided." It is a very useful introduction to the subject; and although neither intended nor calculated to supersede the larger and more elaborate works of Lovell Reeve and Gwyn Jefferies, it will, we doubt not, be the means of making many a young naturalist, by introducing to them, under a pleasant guise, a group of animals at once accessible and interesting. The habits of the animals are well described; the scientific details, so far as is necessary to fulfil the professed object of the work, are sufficiently full, and the illustrations, both coloured plates and intercalated woodcuts, accurate and prettily executed.

*Lending a Hand; or, Help for the Working Classes.* Chapters on some Vexed Questions of the Day. By the Author of 'Doing and Suffering.' (Seeley, Jackson & Halliday.)

HERE is a rather humorous case of misnomer on the part of an author, who, after she has firmly, and without any diffidence, seized a succession of astonished strangers by the hand, is under the impression that she has been lending a hand to the people whom she has treated thus unceremoniously. Just as every army has a multitude of followers who seek their private advantage in the doleful track of war, so every philanthropic movement attracts a greater or less number of shrewd speculators who are good enough to "lend a hand" to the work in progress, and who are sometimes notably clever in utilizing the strong currents of public benevolence to set in motion the little mills wherein they grind corn for their own private customers. That the compiler of this rather impudent little book is actuated by an unworthy motive we do not venture to insinuate; but it is noteworthy and provocative of suspicion that, while she contributes nothing original to the various causes to which she "lends a hand," her book makes very free use of the facts and arguments of other writers. The "Workman's Home" is the string on which she chiefly harps to draw a crowd and

win applause; but, to avoid a charge of monopoly, she "lends a hand," in turn, to other views of the philanthropic harp. A visit to Miss Ellen Barlee's institution for needlewomen, in Hinde Street, has supplied the author with materials for some pages about sempstresses. Under a bold and skilful use of the scissors, Dr. Horace Jeaffreson's well-known letters about the inferior house-property of London yield some twelve pages of patchwork. Then follow chapters of similar composition about domestic servants, workhouse inmates, reformatories, refuges, crossing-sweepers, street mendicants, public nurseries, and borrowed babies. The last chapter of the book is entitled 'The Sick Poor in London Workhouses—What is and what ought to be done for Them;' and, in her Preface, the Author of 'Doing and Suffering' "lends a hand" to indicate that this concluding portion of her volume is the work of "a medical brother-in-law, Dr. W. H. Cook," who is the medical officer of the Hampstead Workhouse. Turning to this special contribution, we were not much surprised to find that the "medical brother-in-law," following the example of his "philanthropic sister-in-law," had merely cut out of the *Lancet* and other sources of public information just thirty pages of readable matter, and tacked them together with twelve pages of ill-written paragraphs of his own composition. Upon the whole, we think our unknown author had better have kept her hand to herself. People should have strength enough for their own needs before they volunteer to set the world in order.

We have to mention the following Pamphlets:—*Speech of the Right Hon. Robert Love, M.P., on the Second Reading of the Representation of the People Bill, House of Commons, Thursday, April 26, 1866* (Bush).—*Thoughts on the Franchise*, by John Lascelles, B.A. (Effingham Wilson).—*Our Parliamentary Elections: Can no Law Protect the Honest Voter from the Dishonest?* by Alexander Pulling (Hardwicke).—*Abolition of Tests at the Universities of Oxford and Cambridge: Report of Speeches at a Public Meeting held in the Free Trade Hall, Manchester, on Friday, April 6, 1866, with Introductory Statements, Proceedings, and Letters* (Longmans).—*Report of a Public Meeting of the Association for the Improvement of London Workhouses and Infirmarys, held at Willis's Rooms, March 3, 1866* (Savill & Edwards).—*An Account of the Condition of the Infirmarys of the London Workhouses*, reprinted, by permission, from the *Fortnightly Review* (Chapman & Hall).—*Berkhamstead Common: Statement by Augustus Smith of Ashlyn Hall, in the Parish of Great Berkhamstead (Stanford)*.—*The Fifteenth Annual Report of the Amalgamated Society of Engineers, Machinists, Millwrights, Smiths, and Patten-makers, from the last Meeting Night in December, 1864, to the last Meeting Night in December, 1865*, including the number of Members admitted, and those excluded, by each Branch; also an Abstract Statement of the Amount of the Funds, &c. (Kenny).—*The Abuses of the Irish Church verified by Historical Records*, by a Member of the Church of England, edited by Sir Charles Shaw (Ridgway).—*Remarks on the Judgment of the Judicial Committee in the Case of the Bishop of Natal*, by Ralph Barnes (Hatchard).—*On Missions to the Zulus in Natal and Zululand: a Lecture*, by the Right Rev. J. W. Colenso, D.D., Bishop of Natal (printed for Private Circulation).—*Two Sermons*, preached by the Lord Bishop of Natal in St. Paul's, Durban, on Sunday, November 12, 1865, and in the Cathedral Church of St. Peter's, Maritzburg, on Sunday, November 26, 1865 (Trübner).—*Letters from the Archbishop of Canterbury, the Bishop of Cape Town, and the Bishop of Natal, with some Observations on the Archbishop of Canterbury's Reply to the Bishop of Natal* (Trübner).—*In Memory of William Whewell, D.D., Master of Trinity College, Cambridge: a Sermon* preached in the College Chapel, on Sunday, March 18, 1866, by J. B. Lightfoot, D.D. (Macmillan).—*Parts VI. and VII. of The Sling and the Stone, aimed not against Men, but Opinions*, by Charles Voysey, B.A. (Trübner).—*Wherefore, Whether, and Whither? or, the Bible and its would-be Re-Translators*, by Henry F. A. Pratt, M.D. (Churchill).

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## LIST OF NEW BOOKS.

- Argory (The), Vol. 1, 8vo. 4/6 cl.  
 Armstrong's Chimneys for Furnaces, &c., cr. 8vo. 1/ swd.  
 Baker's The Albert Nyanza, &c. of the Nile, 2 vols. 8vo. 28/ cl.  
 Bethune's Early Years, Early Saved, 12mo. 3/ cl.  
 Blackley and Hawes's Critical Eng. Text (V. 1, Gospels), cr. 8vo. 6/ cl.  
 Bonar's Crown of Thorns, 12mo. 3/ cl.  
 Choice Sayings of Divine Sages, &c., 2 vols. 8vo. 30/ cl.  
 Combermere (Viscount), Memoirs of, 2 vols. 8vo. 7/6 cl.  
 Conflict of Christ in his Church, Lenten Sermons, 1866, 8vo. 7/6 cl.  
 De Redcliffe (Vice. Stratford), Shadows of the Past, cr. 8vo. 10/6 cl.  
 Dublin Acoustics, sq. 2/6 cl.  
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 Elgin, and a Guide to Elgin Cathedral, 12mo. 7/6 cl.  
 Ferrette's Damascus Ritual, 32mo. 1/6 cl.  
 Greenwood's Under a Cloud, 12mo. 2/6 cl.  
 Griffith's Dermatology, Treatment of Skin Diseases, fcap. 8vo. 3/ cl.  
 Grindon's Summer Rambles in Cheshire, 12mo. 4/6 cl.  
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 Hymns Congregational, &c., by G. T. f. 8vo. 2/ cl. swd.  
 Hymns and Verses, by G. T. f. 8vo. 3/ cl.  
 Illustrations of Scripture History from Monuments, &c., f. 8vo. 1/6 cl.  
 International Policy, Essays on Foreign Relations of England, 16/ cl.  
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 Oriental Year Book, 1865, ed. by Hill, cr. 8vo. 7/6 cl.  
 Otley's Biographical Dictionary of Living Painters, imp. 8vo. 12/ cl.  
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 Rad-Tat Papers, Fables told by a Footman, cr. 8vo. 1/ swd.  
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 Shakespeare's Handy Volume Edition, Vol. 1, 16mo. 1/ swd.  
 Shilling's History of Cheshire, 8vo. 10/ cl.  
 Smith's Rambles about Morley, 12mo. 5/ cl.  
 Tiffin's Gospel about Portraits, 12mo. 5/ cl.  
 Tzupholius, the History of Shilling, by Roger Ascham, 12mo. 3/ cl.  
 Wordsworth's Holy Bible, Vol. 2, Part 2, imp. 8vo. 10/ cl.

## BEETHOVEN'S LETTERS.

Wilmslow, Manchester, May 19, 1866.

THE opinion to which you give expression in your review of the above work is fully confirmed by the following remarks, in a letter from Mr. Thayer, dated "Trieste, Feb. 1, 1866":—

"The last new thing in the multiplying Beethoven literature is a volume of Letters, edited by Ludwig Nohl, of Munich. I wish I could send you a copy, not for the value of the work, but that you might see for yourself the manner in which it is put together, and that you might read the wonderful Preface. The familiarity which you acquired with German musical literature in those years when we knew each other in Berlin would enable you to appreciate this queer specimen of German profundity. Nohl begins his 'Introductory Preface' (*Einkleitende Wort*) thus: 'In accompanying the present first complete edition (*Gesamtausgabe*) of Beethoven's Letters with a few introductory words, I do not need, in the first place, to deny that the creation of the collection has cost no small sacrifice.' He, however, confesses, on the next page, that it cannot be hoped that this 'complete' collection can be supposed to be anything like complete. And in this he is most decidedly in the right. My own collection contains over three hundred letters not in his book, while his—amounting, with those in the Appendix, to only 411—has about seventy numbers not in mine. And of these seventy most of them are unimportant notes, often of but three or four lines, from the papers of the lately-deceased Anton Schindler. Many of his numbers are but short extracts from letters, of which my copies are complete; and by far the greater part have been collected from printed books and periodicals. Moreover, Prof. Jahn, of Bonn, has still many neither known to Nohl nor myself. So much for the completeness of the collection. But the want of completeness I care little for, being thankful for any additions to my stock of knowledge; and, as above said, I find some seventy notes or letters which are new. What does offend me is this, that in his notes and remarks there is nothing usually to distinguish what is founded upon direct proof and what is merely his private opinion—hypothesis—guess-work. And so many grave errors strike me in glancing through these pages, that I lose all confidence in the editor. There are a few—some of little, others of more importance, but all alike showing the want of due care in the preparation of the notes.—

"No. 11. 'In possession of Artaria, in Vienna.' Not so; the original is in the Imperial Library."

"No. 13. Beethoven speaks of 'one of his youthful friends'; and Nohl writes 'Stephan von Breuning'; he might have added a '?' at least. I consider his supposition here entirely wrong, as where a few lines lower he writes 'Zmeskall.'"

"No. 15. The well-known letter to Julia Guicciardi (in the English Life of Beethoven edited by Moscheles, pp. 104-5) has a note in which occurs the following passage: 'In the first place, it is certain—and, indeed, after the church register that Alex. Thayer has seen in Vienna—that Julia had already married Count Gallenberg in 1801.' Now, Alex. Thayer never told Nohl any such thing. He told him that, in his opinion, the true date of these 'Julia' letters is 1801; and any number of the Gotha *Gräfliches Kalender* for the last fifty years would give Nohl the date of Gallenberg's marriage as November, 1803."

"No. 26. is the remarkable testament (in the English biography, pp. 80 *et seq.*). Nohl remarks that the suppression of the name of the brother Johann in the address of this document was, by its original editor, in the *Musikalische Zeitung*, because that brother was then still living. In fact, it was suppressed simply because Beethoven himself suppressed it in the original."

"No. 43. Note to Röckel (printed p. 94 in the margin of the English edition). Nohl gives the date 1805, and makes it refer to the performance of 'Fidelio.' He is wrong on both points."

"No. 50. Date, according to Nohl, 1808; the 'aria' spoken of, according to him, 'Ah, perfido'; the occasion, Beethoven's concert in the Meden Theatre. On all these points he is wrong."

"No. 112—which is here addressed to Count Moritz Lichnowsky, and dated 1813 or 1814—is the same as No. 98 in my *Verzeichniss* of Beethoven's works. It was written to Zmeskall; and the date should be 1802. But enough on this matter."

The above extracts are from a private letter; but I know perfectly well that Mr. Thayer would not in the least object to their publication, if he thought that Beethoven literature would be in any way advantaged thereby. JOHN TOWERS.

## DOTTINGS ON THE ROAD-SIDE.

Panama, March 26, 1866.

THE cracked bells of Panama Cathedral had chimed half-past ten, and I was just thinking whether I should find time to copy out a few dottings made for the *Athenæum* since leaving Southampton, when my musings were suddenly interrupted by the repeated discharge of musketry. Half-past ten is a late hour of night in this part of the world, when all good people are fast asleep; but the firing seemed to awaken everybody, and I soon learned what had happened. The dark forebodings of the local papers, that the negroes would attempt a rising, had been fulfilled. Their programme to upset the Government, give the city up to pillage, kill all the white men they could, and distribute the prettiest of the white women amongst their ringleaders, was about to be carried out. Though the noise increased every moment, the gentleman, a Chilean merchant, with whom I had to share a room in the over-crowded Aspinwall Hotel, slept so soundly that I was compelled to shake him rudely in order to awaken him. He stared when told that he was a marked man, and might have his throat cut before he was aware of it! The Calle Real was full of soldiers, and the balconies of the different houses were crowded with frightened people, awaiting, arms in hand, the attack of the negro mob. Fortunately for all concerned, General Olarte, commanding the handful of soldiers, mostly pure Indians, of this place, was equal to the emergency, and spared us the horrors which our black brothers had in store for us.

It appears that, if the revolt had been successful, a Venezuelan General, Lavel de Goda, who was a frequent visitor at Aspinwall Hotel, and attracted the attention of every one by his distinguished appearance and tasteful toilette, was to have been the President of this State of the Republic. The negro party had endeavoured to bribe one of Olarte's officers to admit them into the principal barrack of the town, and supply them with arms and ammunition. The officer, feigning compliance, admitted about 100 negroes and some of their leaders, and then suddenly closed the trap. At this moment, General Olarte arrived with more

soldiers, and a few rounds of shot dispersed the rabble, eleven negroes being killed on the spot, and a good many others mortally wounded. At present, about thirty are reported dead.

The next morning, that is, on the 25th of March, everybody went to inspect the scene of action. The corpses of the negroes had been left as a warning on the ground, and I have seldom seen more brutal faces. Afterwards I passed a mean-looking building, where a crowd was gathering, and there saw a colonel of the rebels, more than two-thirds negro, just in the act of dying. Once before this man had been in arms against the Republic, and he had been banished in consequence; but recently he had taken the liberty to return, and was now paying the penalty of his folly. He was dressed in full uniform, and stretched out on the floor, closely surrounded by a crowd of negroes and Californian gold-diggers. His poor old mother was by his side, uttering frantic shrieks; but the rest of the crowd exhibited no sign of sympathy, and no sooner had he drawn his last breath than four sturdy negroes carried him off as if he had been a mere log of wood, though he had just died in the vain attempt to obtain for them greater liberty, or rather say licence, for in New Granada, of which the Isthmus of Panama forms a part, all the natives, of whatever colour, have equal privileges.

Gen. Olarte, the saviour of society in this instance, is a fine, soldier-like man, with handsome features, and a splendid jet-black beard. "The moment I looked into his face I knew the negro was doomed." There was something there which plainly told that he knew the cowardly disposition of the blacks, and was not afraid to act upon his own responsibility. The morning after the outbreak he was busy making arrests, and the coolness which he displayed sat well upon him. He wore plain clothes, and carried nothing but a riding-whip. A young officer and a private soldier, a grinning, good-humoured, shoeless Indian, dressed in a dirty-white cotton uniform with red facings, and merely a bayonet by his side, were the General's only companions. Two of the negro servants of Aspinwall's Hotel, who had often waited upon me, were beckoned out and shut up; whilst another servant, also a dandy, had been mortally wounded the night before, and had since died. Amongst those whom I happened to see arrested was a well-dressed coloured man, who went to prison with a swagger, involuntarily reminding me of Don César de Bazan. He smoked his cigarette with the greatest nonchalance, and in passing some of his friends made gestures as much as to say, 'This is the way in which the last of a noble race should die. The grinning Indian had also lit his cigar, and seemed quite to enjoy the fun of the situation. In the square before the prison were crowds of coloured women, most of them shouting to the prisoners who had been caught in the trap the night before, and exhibiting quantities of cigars, oranges, pine-apples, and other good things which they had brought for them, and which the good-natured Indian soldiers carried in to them. The prisoners seemed to be in the very best of spirits, and kept up a continued bantering with their outside friends, little knowing that probably at that moment it was seriously debated whether all of them should or should not be shot.

Whilst wondering at the strange scene before me, a negro boy of about seventeen introduced himself to me as a native of Jamaica and a former pupil of one of the missionary schools there. In a most respectful yet insinuating manner he begged me to receive "a petition," all which, he assured me, he had written himself. The document, which he desired me to keep, ran, spelling and all, as follows:—"March 11, 1866.—My dear Gentlemen. I have just take up My Pen in hand to Address you in these few Lines hoping when it Reaches your hand it may find you in Perfect state of health as it Leaves Me at Present. Sir, and I have just Ask you this favour if you could let Me have Something if you Please, for I Am a Poor Stranger and I as got No Person to give Me Nothing at All, Sir, for I Am in the Chain Gang, Sir, not for stealing, for the Holy Bible says in the 15th Chapter of Erydos Honesty is the Best of Policies I Remain your Obedient Servant, Sir, Henry



Brown." I asked the superintendent of the convicts what the boy had done, and learned that he had stolen a pair of slippers, value about two shillings, for which he had been condemned to the rather disproportionate punishment of eleven months of hard labour, in company with thieves and murderers. The man added, that he had two or three other Jamaica men in the gang,—one of them for murder,—and if I could give them a trifle it would confer a real boon upon them. Under these circumstances I complied with the "petition."

Panama, since I visited it in 1848, has much improved, owing principally to the railway from Colon, which connects the traffic of the Atlantic with that of the Pacific Ocean. The greater part of this railway goes through swamps, and is a noble monument of American enterprise. It is well known that but few of the natives could be induced to work on this great highway of nations, and that labour had to be imported from other parts, principally China; and when the rank swamp vegetation of the isthmus came to be disturbed, fearful miasmas arose, and such was the pernicious effect of it upon the workmen that every foot of the road cost a human life. The Chinese coolies took a most desponding view of the task the Americans had undertaken, and every morning dozens were found suspended on the trees, so that a guard had to be set over them to prevent their committing self-destruction during the night. But American energy finally triumphed over every obstacle, and they have now the best paying railway in the world. There is so much traffic that goods have often to remain ten or twelve days at Colon before they can be conveyed across. At the various stations where the train stops there are very fine American houses, surrounded by nice gardens and neat white fences, forming a singular contrast with the wretched huts of the native negroes, which are neither better nor worse than I have known them twenty years ago. Yet food is as abundant as ever, and wages are much higher. To me it was a great treat to revel once more amongst the vegetation of a country about which I wrote the first Flora. The palm-groves seemed to nod their feathery leaves in friendly recognition, and many of the trees and shrubs which I introduced to Science seemed to be so many old friends, glad to see me again. It took less than four hours to get across the isthmus, which to some seemed long; but not so to me, who had formerly spent four days in going over the same distance.

When we arrived at Panama the first great improvements that struck me were omnibuses and carts. As late as 1848 a cruise upon wheels in the isthmus would have been impossible, there being not even a wheelbarrow in the whole country. The introduction of these improvements led to others, one of these being the pulling down of the old "land gate," and part of the wall of the city, to allow the vehicles to come into Panama; and one of the others, the making of a good carriage-road to the savannas, where you have the most lovely park-like scenery in the world,—beautiful short grass, capital for galloping upon, clumps of fine trees and shrubs, a gently-undulating ground, little rivulets, and now and then glimpses of the city, the bay and the islands. A lithograph published by Appleton, of which nearly all the copies were destroyed by fire, gives an excellent idea of these savannas and their vegetation, and it is the only one I have seen that really does justice to the neighbourhood of Panama. Even such broken men as the buccaniers of old must have broken out in shouts of delight when, after toiling for days through the gloomy virgin forests of the isthmus, they at last reached the savannas, richly stocked with horses and cattle, and showing in the distance the wealthy city which they had come to sack.

There are now a good many hotels in Panama, most of them kept by foreigners, who seem to be making money. Some new hotels are also projected; one of them will be in the Great Square, another in the Jesuits' College,—a grand and imposing building, now in ruins, and unfinished when the Society of Jesus was expelled from Spanish America. A great many houses have already passed into the hands of foreigners—Americans,

English, French and Germans,—and ere long the whole town will be owned by them; the natives being too indolent to take advantage of the fine opportunities now presented of making their fortune or bettering their condition. As soon as a foreigner becomes the owner of town property he improves it; and in walking through the streets you need not look for the name of the owner before you decide in your mind whose house it is. All the trade is virtually in the hands of foreigners; and some of the largest plantations in the country were established by them. Panama will go on increasing; and ere long its great advantages, and that of Central America in general, will be fully appreciated by commercial men. It is so central a spot for obtaining information and news, and carrying on trade with the East and the West, the North and the South, that, even with Nicaragua as a powerful rival, it must steadily rise. Even the Australian news, though it comes to Chili by sailing vessel, is often ten or twelve days in advance of that obtained by way of Europe.

The great topics of the hour are the gold-mines of Barbacoas and the war between Chili and Spain. The discovery of gold in Barbacoas—which is a place up the river Tumaco, on the west coast of South America, nearly under the Equator—has led to the influx of numerous diggers from California, a fine set of men, who, though belonging to different nationalities, have very much the same physiognomy; so that when you have seen one you seem to have seen them all. Some of them are going to Barbacoas; others are returning from thence. I have talked to a good many of them, and find that the latter did not believe the Californian papers, which warned them not to proceed to so unhealthy a climate as Barbacoas, because they thought the articles had been inserted by parties anxious to keep them in California. They confirm the accounts of the unhealthy nature of the climate; and this agrees well with what I remember about the Tumaco river, which I visited years ago. They say that the white men, from exposure, want of food, and climatic disadvantages, are dying like rotten sheep; and that one-half of all the gold obtained is claimed by the owners of the soil. I could only find a single man who had made any large amount of money. As yet only one of the mines there is in successful operation; and this has produced four hundred pounds weight of gold since September last. The gold is of fine quality, and so is called "float" gold—that is, flat and thin. The general conviction is that the poor man, whose whole fortune consists in mining implements, will not be much bettered by going to Barbacoas; but that powerful companies may be able to turn the mineral wealth of the place to good account.

The war between Chili and Spain, and the disasters of the latter kingdom, also form one of the subjects of conversation at Panama. But it would lead me too far into the field of politics if I were to enter into the merits of this question. However, I cannot help repeating an anecdote bearing upon the subject. I asked the Chilean Admiral (who is an Englishman, and came out with me) why the Chileans did not try to get the greatest of American republics to help them. He thought it was no use trying, because a couple of years ago he was sent to Washington to get the permission of Government for the purchase and export of two vessels, at that time contraband of war. President Lincoln received him with his usual affability; and while Seward was reading the Chilean State papers, Abraham Lincoln said: "Admiral, I must tell you a little story. When a young man I was very anxious to read a book which belonged to a neighbour of mine. 'Neighbour,' I asked, 'could you lend me this book?'—'Certainly,' he replied; 'you can come here and read it whenever you like.' As the book was rather a bulky one, I thought this an odd way of lending it to me; but I let that pass. A short time afterwards he came to me: 'Lincoln,' he asked, 'can you lend me your bellows?'—'Certainly,' I replied; 'here they are; you can come here and blow away as much as you like.' And that is exactly the case now, Admiral; you can

come here and blow away as much as you like; but we cannot let you take the ships away!"  
BERTHOLD SEEMANN.

#### SUPPLEMENT TO THE BUDGET OF PARADOXES. (No. II.)

Jordani Bruni Nolani de Monade, Numero, et Figura. Item de Innumerabilibus, Immensis, et Insignificabilibus. Frankfurt, 1591. 8vo.  
I cannot imagine how I came to omit a writer whom I have known so many years, unless the following story will explain it. The officer reproved the boatswain for perpetual swearing; the boatswain answered that he heard the officers swear.—"Only in an emergency," said the officer.—"That's just it," replied the other; "a boatswain's life is a life of 'mergency.'" Giordano Bruno was all paradox; and my mind was not alive to his paradoxes, just as my ears might have become dead to the boatswain's oaths. He was, as has been said, a vortist before Descartes, an optimist before Leibnitz, a Copernican before Galileo. It would be easy to collect a hundred strange opinions of his. He was born about 1550, and was roasted alive at Rome, Feb. 17, 1600, for the maintenance and defence of the holy Church, and the rights and liberties of the same. These last words are from the writ of our own good James the First, under which Leggatt was roasted at Smithfield, in March, 1612; and if I had a copy of the instrument under which Wightman was roasted at Litchfield, a month afterwards, I dare say I should find something quite as edifying. I extract an account which I gave of Bruno in the *Comp. Ath.* for 1855.—

"He was first a Dominican priest, then a Calvinist; and was roasted alive at Rome, in 1600, for as many heresies of opinion, religious and philosophical, as ever lit one fire. Some defenders of the papal cause have at least worlded their accusations so to be understood as imputing to him villainous actions. But it is positively certain that his death was due to opinions alone, and that retraction, even after sentence, would have saved him. There exists a remarkable letter, written from Rome on the very day of the murder, by Scipio (the celebrated scholar, a washup convert from Lutheranism, known by his hatred to Protestants and Jesuits) to Rittershausen, a well-known Lutheran writer on civil and canon law, whose works are in the index of prohibited books. This letter has been reprinted by Libri (Vol. iv. p. 407). The writer informs his friend (whom he wished to convince that even a Lutheran would have burnt Bruno) that all Rome would tell him that Bruno died for Lutheranism; but this is because the Italians do not know the difference between one heresy and another, in which simplicity (says the writer) may God preserve them. That is to say, they knew the difference between a live heretic and a roasted one by actual inspection, but had no idea of the difference between a Lutheran and a Calvinist. The countrymen of Boccaccio would have smiled at the idea which the German scholar entertained of them. They said Bruno was burnt for Lutheranism, a name under which they classed all Protestants; and they are better witnesses than Schopp, or Scipio. He then proceeds to describe to his Protestant friend, to whom he would certainly not have omitted any act which both their Churches would have condemned) the mass of opinions with which Bruno was charged; as that there are innumerable worlds, that souls migrate, that Moses was a magician, that the Scriptures are a dream, that only the Hebrews descended from Adam and Eve, that the devils would be saved, that Christ was a magician and deservedly put to death, &c. In fact, says he, Bruno has advanced all that was ever brought forward by all heathen philosophers, and by all heretics, ancient and modern. A time for retraction was given, both before sentence and after, which should be noted, as well for the wretched palliation which it may afford, as for the additional proof it gives that opinions, and opinions only, brought him to the stake. In this medley of charges the Scriptures are a dream, while Adam, Eve, devils, and salvation are truths, and the Saviour a deceiver. We have examined no work of Bruno except the *De Monade*, &c. mentioned in the text. A strong though strange theme runs through the whole, and Moses, Christ, the Fathers, &c. are cited in a manner which excites no remark either way. Among the versions of the cause of Bruno's death is *atheism*; but this word was very often used to denote rejection of revelation, not merely in the common course of dispute, but by such writers, for instance, as Brucker and Morhof. Thus Morhof says of the *De Monade*, &c., that it exhibits no manifest signs of *atheism*. What he means by the word is clear enough, when he thus speaks of a work which acknowledges God in hundreds of places, and rejects opinions as blasphemous in several. The work of Bruno in which his astronomical opinions are contained is *De Monade*, &c., Frankfurt, 1591, 8vo. He is the most thorough-going Copernican possible, and throws out almost every other Copernican false, which has ever been discussed by astronomers, from the theory of innumerable inhabited worlds and systems to that of the planetary nature of comets. Libri (Vol. iv.) has reprinted the most striking part of his expressions of Copernican opinion."

The Satanic doctrine that a church may employ force in aid of its dogma is supposed to be obsolete

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in England, except as an individual paradox: but this is difficult to settle. Opinions are much divided as to what the Roman Church would do in England, if she could: any one who doubts that she claims the right does not deserve an answer. When the hopes of the Tractarian section of the High Church were in bloom, before the most conspicuous intellects among them had *transgressed* their ministry, that they might go to their own place, I had the curiosity to see how far it could be ascertained whether they held the only doctrine which makes me the personal enemy of a sect. I found in one of their tracts the assumption of a right to persecute, modified by an asserted conviction that force was not efficient. I cannot now say that this tract was one of the celebrated ninety: and on looking at the collection I find it so poorly furnished with contents, &c. that nothing but searching through three thick volumes would decide. In these volumes I find, augmenting as we go on, declarations about the character and power of "the Church" which have a suspicious appearance. The suspicion is increased by that curious piece of sophistry, No. 87, on religious reserve. The queer paradoxes of that tract leave us in doubt as to everything but this, that the Churchman is not bound to give his whole counsel in all things, and not bound to say what the things are in which he does not give it. It is likely enough that some of the "rights and liberties" are but scantily described. There is now no fear: but the time was when, if not fear, there might be a looking for of fear to come; nobody could then be so sure as we now are that the lion was only asleep. There was every appearance of a harder fight at hand than was really found needful.

Among other exquisite quirks of interpretation in the No. 87 above mentioned is the following. God himself employs reserve: he is said to be decked with light as with a garment (the old or prayer-book version of Psalm civ. 2). To an ordinary apprehension this would be a strong image of display, manifestation, revelation; but there is something more. "Does not a garment veil in some measure that which it clothes? Is not that very light concealment?"

## OUR WEEKLY GOSSIP.

The appearance of a new star in Corona has given rise to a good deal of conversation among scientific men, and has been the subject of a paper at the Royal Society. On May 16th, Mr. Huggins received a note from Mr. Birmingham, of Tuam, announcing the sudden appearance of a star of the second magnitude near  $\epsilon$  Coronæ-Borealis. Mr. Baxendell saw the star on the 15th, when it was about the third magnitude. On the 16th Mr. Huggins and Dr. W. A. Miller examined the spectrum of this strange star, which was then a little brighter than  $\epsilon$  Coronæ. The information given by the spectroscopie is interesting and unexpected. The prism resolves the light from the star into two different lights, each emanating from a distinct source. One spectrum tells us that the principal light of the star was emitted by incandescent solid or liquid matter. This light has suffered partial absorption by an atmosphere of vapours about the star through which it has passed. So far this new object is analogous to the sun or any of the stars. In addition, however, to this spectrum, there is a second spectrum of fine bright lines. The light which formed this spectrum must have come from luminous gas. The principal constituent of this gas is hydrogen. These phenomena, together with the sudden appearance and rapid fading away of the star, suggest the bold speculation, that in consequence of some internal convulsion a large quantity of gas has been suddenly evolved, and the hydrogen burning by combination with some other element gives rise to the bright lines, and also has heated the solid matter of the photosphere to vivid incandescence. As the hydrogen becomes exhausted, the star appears to fade away. The former observations of these gentlemen on the spectra of the fixed stars have shown that hydrogen probably plays an important part in the differences of physical constitution of the stars.

The Lord Chief Baron, President of the Photo-

graphic Society, has issued cards for an evening reception at King's College on Thursday, June 7.

The past week will be known in the record of this busy season as the Week of Flowers. From every quarter of the winds they seem to have passed into London; and the gathering which the Prince and Princess of Wales (herself the fairest flower in that bright tent) drove down to see at South Kensington on Tuesday morning has, probably, never been matched since the world began. Where could it have found a rival? The ancient Roman had a certain love for flowers; but he cultivated them mainly for festive purposes, not for enjoyment of their natural beauty,—putting them on his banqueting board and on the brows of his guests, as he piled up dishes and wines. He used them as garlands and perfumes; killing them for his pleasures. The modern Italian loves flowers, and Florence pretends to be the Capital of the Floral Kingdom. But who ever saw on the Arno such a wealth of roses and azaleas as gladdened the eyes of visitors at South Kensington on Tuesday morning? We know what Brussels and Amsterdam have done; we know, too, of what St. Petersburg is capable; and we do not affect to despise the preparation now being made in Paris. But we rest content with our own display; and we say to our foreign friends, in perfect good humour, that when they gather together a finer show than our garden-island has this week produced we shall be glad to see it. The Congress—flower-show, banquet, botanic conference, and evening reception—has been very pleasant and very profitable. Prof. De Candolle has made a happy visit to London, and our foreign guests appear to have enjoyed themselves thoroughly. It is not among foreign scientific men that the opinion of M. Assolant prevails as to England being a country in which the sun never shines.

We have great pleasure in announcing that the Committee of the International Horticultural Exhibition have acceded to the general request that the display of flowers and fruit shall remain open until Thursday next. They have fixed the admission at one shilling (with the exception of Saturday, 2s. 6d.), so that all persons may have an opportunity of seeing it. Of course some of the articles exhibited will have to be removed—some of the orchids and the fruit which will not keep; but, on the other hand, the great nurseries have most liberally agreed to bring in fresh plants to supply any vacancies.

Mr. Edmund Yates has been selected by Mr. Dickens as the next novel-writer to appear in the columns of *All the Year Round*.

As the nature of Mr. Sheridan Knowles's play—just produced at the Strand Theatre—is a subject of dispute between the heirs of Mr. Knowles and the holders of his MS., it is only right that the work should be published in its integrity,—and this, we believe, is about to be done by Messrs. Adams & Francis.

The architects whose designs will be submitted in competition for the new National Gallery are twelve in number, and named as follows in alphabetical order:—Messrs. Banks & Barry, E. M. Barry, C. Brodrick, Somers Clarke, F. C. Cockerell, O. Jones, Murray, F. Penrose, G. G. Scott, S. Smirke, G. E. Street, and Digby Wyatt. Of these the only one who is to be regarded as peculiarly Gothic in his practice is Mr. G. E. Street, one of the last-elected Associates of the Royal Academy. Messrs. E. M. Barry, Scott and Clarke may be said to work indifferently in either the Gothic or the modified Classic, or rather the Italian, styles, with a leaning to Gothic principles which is probably derived from conviction, yet affected by necessity. Mr. Penrose has made himself known by writings on both the Classic and the Gothic styles, but is expected to lean towards an adaptation of the more pompous variety of the Palladian manner, in which his experience as surveyor to St. Paul's has given him great advantage. Mr. Brodrick will, to judge by what we know of his abilities, attempt to rival Mr. Penrose. Messrs. Banks & Barry are believed to incline, with Mr. D. Wyatt, to that variety of Palladian which is simpler and less pretending than the last-named fashion. It will be very difficult to class Mr. O.

Jones. Messrs. Cockerell and Smirke are looked for to produce a Classic work, which probably in one if not both cases may aim at Greek design modified.

The return of the number of persons admitted to the British Museum during the year 1865 shows the rapid enlargement of that continual decrease upon which we have before commented. In 1860 the number was, broadly, 537,000; 1861, 642,000; 1862, 895,000; 1863, 441,000; 1864, 432,300; 1865, 370,000, or nearly 170,000 persons fewer than came so lately as six years since. The decrease in the number of visits of readers to the Reading Room within the same period has been not less extraordinary, and amounts to more than 27,000; every department shows the same depletion. The grand totals of the first and last years above named are 672,674 and 477,650. The establishment is evidently in the course of losing its idlers and holiday visitors; the workers remain.

Poor Father Prout is gone from a world which he helped to make merry and wise, in his quaint Irish fashion. Francis Mahony never told his age; but he came in with the century—and near its beginning—in the city of Cork; a stupid and witless city, as he used to affirm, that could not see a joke when it was put before its eyes. During his long residence in Rome (after his expulsion from the Jesuit body, with which he had been early connected) one of his revolutionary friends, an Italian artist, made a picture of him, in the garb of a Monsignore. It was rather daring, and very comic. Mahony was represented as standing on the steps of an altar, crowned with a bust of Pio Nono; at his feet were two Roman models—a male tricked out as a bandit, a female with a borrowed baby as a Mother and Child. Had that picture been seen in Rome, the artist would have been sent to St. Angelo; but Mahony smuggled it away to Paris, whence he despatched it to Cork, as a fine work of art. His townsmen never saw the joke, and Monsignore Prout was hung in a very conspicuous place in the Exhibition. This kind of practical jest was a favourite form of humour with Mahony, who had plenty of wit and plenty of scholarship to assist him in carrying out his fancies. He was a great master of languages,—wrote French and Italian as well as English, and had Greek and Latin enough to bamboozle scholars by his pretended citations of fragments from the lost works of ancient authors. Some of his best things may be found in old numbers of *Fraser*, in the columns of the *Daily News*, the *Athenæum*, and the *Globe*. A careful selection from his papers would make a light and readable volume.

Mr. Cowper stated in the House of Commons, on Friday, the 18th inst., that the mode of adjudication to be followed with regard to the Law Courts Competition would be, when the desired drawings were received, to appoint "two professional men, having a knowledge of architecture," to make a report for the guidance of the Committee on those points with regard to which special professional training could alone make men competent to decide. That was the course hitherto followed in the erection of Government offices. The judges of the designs for the new National Gallery are not yet nominated.

By an accident of the press, the little word "not" was omitted in our last week's summary of the new regulations of the Royal Academy. This syllable fell out in reference to the position of the Engravers in the reformed body, which is *not* to be that of a separate class, as it is now.

The 'Annual Abstract Accounts of the receipt and expenditure of the moneys granted or otherwise received and appropriated to the Department under the control or management of the Commissioners of Her Majesty's Works and Public Buildings,' has been published. Whatever may be the case with regard to the appropriation of public money, the accuracy with which these accounts are made up approaches the miraculous. On page 16, the office debits itself with the receipt of the sum of six guineas and sixpence from a lady, for the deficiency of furniture in her apartments when she quitted St. James's Palace; on page 19, there is an item of 5*l.* for the insurance of the life



of a gamekeeper in Richmond Park, which must be comforting to his family, if he has one; on page 25, a statement of the expenditure of a penny for a receipt stamp. What a wonderful people we are! We spend nearly 20,000*l.* a year on the maintenance and repairs of royal palaces in the personal occupation of Her Majesty, nearly 13,000*l.* more on such as are only partially so occupied, and 16,000*l.* odd on palaces not so occupied.

It appears that the defeat of the Imperial Gas Company's attempt to defile Victoria Park by the erection of an enormous factory will not deliver that valuable place of resort and recreation from peril, but, instead, that it may be the means of making still more valuable the concessions which are asked by the London Gas Company and the Gas, Coke, and Light Company; these bodies, having amalgamated, purpose to erect gas-works near the Park which shall be capable of consuming between 2,000 and 3,000 tons of coal per day. If such a thing as this is permitted, the formation of the Park will have resulted in a farce, such, however, as would not have been attempted on the western side of London. Considering that Victoria Park is the only place of recreation constructed at the national expense upon a site which is to the eastward of the true centre of London, that is, Lincoln's Inn Fields, and that the population of that moiety of the metropolis is not less in need of pleasure than its neighbours, we cannot avoid expressing our astonishment that the Government has not stepped in to aid the frequenters of the Park in question by opposing in Parliament the Bills of those who are thus reckless of their neighbours' comfort. The case of the eastern half of London is peculiarly hard in respect to the Victoria Park, because not only is it true that the public purse maintains no other place of recreation within its boundaries, but there is not a single public institution, library, museum, picture-gallery, or the like to be found there. The Tower armories more than pay their own expenses. The East India Museum has long ago left Leadenhall-street. Why is it not said at once, that no new factories for gas and other deleterious works shall be erected within the metropolis?

The following query refers to a point of some interest in our dramatic history:—

"Manchester, May 14, 1866.

"In the 'Biographia Dramatica,' and also in a more recent book, 'Manchester in Holiday Dress,' reference is made to 'the Lord Strange's servants' who, in 1631, performed a comedy styled 'Fair Em, the Miller's Daughter of Manchester.' I would like to know something more of those dramatic servants of the Lord Strange—who they were, and whether they played chiefly in private or publicly.

R. W. P."

—Lord Strange's company of comedians was licensed by their lord to play for the amusement of the public, when he did not require them to play before him and his friends in private. It is commonly thought that the Earl of Leicester was the first nobleman who had a company of actors (1574). The Duke of Gloucester (afterwards Richard the Third) was, however, the first organizer of a private troop of players. At the head of Leicester's company was the elder Burbage. Queen Elizabeth's company, which had formerly been "the Lord Chamberlain's servants," but which became "Her Majesty's servants" as soon as they were registered in the Queen's household, were licensed to play publicly; and Alleyn conducted the performances of the Lord Admiral's company at the Fortune. The Lady Elizabeth's company was one permitted to act under the name of James the First's daughter, without being specially in her service. In 1631 the troop of Lord Strange (afterwards the seventh Earl of Derby, who was beheaded) was of very old standing; and was acting publicly under his licence. 'Fair Em' is one of the many plays, before the Restoration, that were written anonymously.

The example of holding local Loan Exhibitions, which may be said to have become an English institution, is about to be followed by Southampton. Under the patronage of the Queen and a long list of noblemen and gentlemen connected with Hampshire, it is proposed to organize an Exhibi-

tion, which will be held in the large hall and other parts of the Hartley Institution. The main objects will be to exhibit and develop the industrial resources of Southampton and other towns in Hampshire, including the Isle of Wight; to stimulate artisans and others engaged in artistic occupations to increased excellence by collecting for their study works of Art, and generally to elevate the taste and diffuse a love of Art among all classes of the community. With the view of encouraging inventive skill and excellence of workmanship, prizes will be awarded. The Queen, as a resident in the county, has signified her intention of sending works of Art to the Exhibition, and her example will be followed by a great number of persons who possess valuable art-treasures. It is proposed to open the Exhibition the first week in July, and to keep it open for two months.

The person who is said to have been chiefly concerned in damaging the crosses at Clonmacnoise has been, we understand, at last committed for trial, at the instance of the rector of the parish where his alleged stupidity was so mischievous. His name is John Glennon, of King's County. He is said to be "respectable," and to deny the act with which he is charged.

We notice in the volume of the Jurors' Reports of the New Zealand Exhibition, 1865, that special silver medals have been awarded to the following literary and scientific men in London:—To Mr. J. Gould and Dr. J. E. Gray, "for the valuable services rendered to the Natural History of New Zealand by their ornithological labours;" to Prof. R. Owen, "for the valuable services rendered to the Natural History of New Zealand by his works on 'Comparative Anatomy,' especially on the 'Anatomy of the Mosa';" to Mr. P. L. Simmonds, "in recognition of special services to the New Zealand Exhibition as sub-agent for Europe, his interesting exhibits, and his services generally towards the development of colonial resources;" to Dr. J. Forbes Watson, "for the excellent and instructive Catalogue of the Indian exhibits prepared by him;" to Dr. Hooker, "for the able and zealous services he has rendered to the colony by his works on the Botany of New Zealand."

Pleasant news comes from the antipodes, to the effect that the animals introduced into Australia and Van Diemen's Land are prospering. According to recent letters, the young salmon and trout in the latter island are doing well, and promise soon to stock the rivers. In Australia a large consignment of animals from England have arrived safely. They consist of nearly one hundred Angora goats, numerous French ducks, pigeons, sand grouse, partridges, blackbirds, starlings, linnets, Virginian nightingales, &c.

ROYAL ACADEMY OF ARTS.—THE EXHIBITION of the ROYAL ACADEMY is NOW OPEN.—Admission (from Eight till Seven). One Shilling. Catalogue, One Shilling.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

SOCIETY OF PAINTERS IN WATER COLOURS.—The Sixty-second Annual EXHIBITION is NOW OPEN, at 5, Pall Mall East (close to the National Gallery), from Nine till Seven.—Admission, 1*l.*; Catalogue, 6*d.*

WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—The Thirty-second Annual EXHIBITION is NOW OPEN, at their Gallery, 58, Pall Mall, near St. James's Palace, daily, from Nine till Six.—Admission, 1*l.*; Catalogue, 6*d.*

JAMES FAHEY, Secretary.

FRENCH GALLERY, 120, Pall Mall.—THE THIRTIETH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the French and Flemish Schools, OPEN THIS DAY.—Admission, 1*l.*; Catalogue, 6*d.*

HOLMAN HUNT'S PICTURE, 'The Finding of the Saviour in the Temple' is NOW ON VIEW at the FRENCH GALLERY, 120, Pall Mall.—Admission, 1*l.*, admitting also to French Exhibition. Open from Ten to Six.

THE NATIONAL PORTRAIT EXHIBITION, Exhibition Road, South Kensington, is NOW OPEN to the Public. Admission, on Mondays, Wednesdays, Thursdays, Fridays, and Saturdays, 1*l.* each person; Tuesdays, 5*d.* 6*d.* Hours from Ten A.M. till Six P.M. Season Tickets, 1*l.* each. Catalogues, 1*l.* and 1*l.* 6*d.*

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Holman Hunt—J. Phillip, R.A.—T. Faed, R.A.—J. Lewis, R.A.—Egg, R.A.—Hook, R.A.—R. A. S. James, R.A.—Ross Bonheur—Goodall, R.A.—Cooke, R.A.—Creswick, R.A.—Pickersgill, R.A.—Calderson, R.A.—Sant, R.A.—Le Jeune, R.A.—Audell, R.A.—Frost, R.A.—Nicol, R.A.—Pettie, R.A.—Yeames, R.A.—F. Nasmith—Linnell, sen.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—F. Hardy—John Faed—Henriette Browne—Frère—Rulpers—Brillouin—Liddell—Geo. Smith—Peter Graham, &c.—Admission on presentation of address card.

ROYAL POLYTECHNIC.—Re-engagement of the popular Lyric Artist, Henri Drayton, Esq., also of Mr. G. W. Jester, his north-inspiring Ventriloquist Entertainment.—The wonderful Illusions of H. Pepper and T. Tobin, joint inventors, already seen by 105,000 Visitors, will be varied by the re-engagement of Mr. F. Damer Cape, for the Recitals connected with the remarkable Illusive Scene, entitled "Shakespeare and his Creation, Hamlet, Launce, and Macbeth,"—concluding with the Circus, Floating in the Air.—Lectures and other Entertainments as usual. Open 12 to 5, and 7 to 10.—Admission to the whole, 1*l.*

## SCIENCE

### SOCIETIES.

ROYAL.—May 17.—General Sabine, President, in the chair.—The following papers were read: 'On the Motion of a Rigid Body turning freely about a Fixed Point,' by Prof. Sylvester. 'On Appold's Apparatus for regulating Temperature and keeping the Air of a Building at any desired Degree of Moisture,' by Mr. J. P. Gassiot. 'On the Spectrum of a New Star in Corona Borealis,' by Mr. W. Huggins and Dr. W. A. Miller. 'Condensation of Determinants; being a new and brief Method for computing their Arithmetical Values,' by the Rev. C. L. Dodgson.

ARCHEOLOGICAL INSTITUTE.—May 4.—The Marquis Camden, President, in the chair.—Mr. J. Yates brought under the notice of the meeting the contemplated dissolution, by the Italian Parliament, of the famous Benedictine Monastery of Monte Cassino, and read letters he had received from Florence, giving a detailed account of the prospects the Bill had of passing.—The Rev. J. L. Petit read a paper 'On the Mediæval Architecture of the East.' The buildings to which reference was made were all of dates between A.D. 608—1310, and were represented on the walls, with marvellous accuracy and beauty, in numerous water-colour drawings, made on the spot by Mr. Petit.—Mr. R. H. S. Smith read a paper 'On the Jewelry and Decorations of the Portraits now being exhibited at South Kensington Museum,' and illustrated his remarks by the exhibition of several specimens of finger-rings, similar to those represented in the portraits.—Mr. O. Morgan, M.P., gave many interesting particulars on the subject; and Mr. George Scharf, Keeper of the National Portrait Gallery, in the course of some observations on Mr. Smith's paper, remarked that the black jewels frequently observed in portraits were designed by the artists to represent diamonds. Unable to give that exceeding brilliance which is one characteristic of the diamond, they contented themselves with representing that precious stone by black spots.—Brigadier-General Lefroy exhibited a helmet lately acquired for the Museum of Artillery, Woolwich, and which he attributed to the early part of the fourteenth century. He called attention to several peculiarities. He also exhibited a basinet, or scull-cap, and a shield, presented to the Museum of Artillery by Mr. J. Drummond Hay, who rescued them from the store of armour that existed not more than thirty years ago at Tangiers, but has since been made away with by the Moorish officials. From the circumstance that the basinet is marked by right bands intersecting at the crown, like the crosses of a union-jack, the General inferred it might be christian rather than Saracenic. The shield is composed of two plates of iron riveted together in the middle, the junction being covered with a narrow plate resembling an heraldic pale, and two narrow side-plates are disposed as a chevron. He thought this also was christian.—Canon Rock, who had seen the store at Tangiers, thought the shield and basinet Moorish. He mentioned that on a well-known early mural painting, in the Cathedral of Granada, a combat is represented, wherein all the Moslem knights bore shields exactly resembling the one before the meeting.—Mr. Hewitt remarked that the knightly helmet exhibited by General Lefroy appeared to be of the latter part of the fourteenth century, and differed from the thirteenth-century helmet in having the cleft for sight at the base of the crown-defence, instead of forming part of the movable door or face-defence. The button at the apex he considered to be for the purpose of affixing the kerchief of pleausance, as seen in the seals of the period.—Mr. E. Greaves exhibited three admirable specimens of Limoges enamel: a circular plaque, evidently a portrait of

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some well-known man of the period, inscribed, *Plus my accorde*; a Limoges dish, by Suzanne Courtois; and a fine oblong plaque, representing the Entombment. —Mr. Bernhard Smith exhibited a small collection of gun-locks; a pair of pryke-spurs, one iron, the other copper gilt; and a snap-haunce, early seventeenth century, with a flint lock of remarkable construction. —A collection of miscellaneous rings was contributed by Mr. O. Morgan, M.P.; a silver seal, dated 1517, and bearing the arms of Hoare, was exhibited by Captain E. Hoare; and a bronze object, representing a ram's head, which probably formed part of a steel-yard, was exhibited by Mr. P. E. Masey.

**NUMISMATIC.**—May 17.—W. S. W. Vaux, Esq., President, in the chair.—Mr. Frendenthal exhibited specimens of the new bronze coinage for Jersey. —Mr. C. Roach Smith sent for exhibition a coin of Allectus, belonging to Mr. Allen, and having the legend *VRIVS*, and the type a figure seated in a five-oared galley. —Mr. Evans read a notice of two unpublished pennies of Offa and Ceolwulf, in the possession of Mr. H. B. Godwin. —Mr. Madden read a communication from the Baron Prokesch Osten, announcing the discovery of a tetradrachm of Hyspaosines, the founder of Spasinon Charax. Some other rare and unpublished coins were also described. —Mr. Vaux read a short note 'On the Woodhouse Collection.' The magnificent collection formed by James Woodhouse, Esq., of Corfu, has recently been bequeathed to the nation. It contains 5,674 specimens, viz.:—101 gold, 2,387 silver, 3,128 copper, and 58 lead. Among the rarities may be mentioned a tetradrachm of Eryx, in Sicily; a didrachm of Maronea, in Thrace; a tetradrachm of Bisalte, in Macedonia; a didrachm of Alexander, son of Neoptolemus, the father of Pyrrhus; two gold staters of Coryra; a didrachm of Tanagra, in Boeotia; a dodecadrachm of Athens; a didrachm of Elis; and a didrachm of Othontopates, the last Satrap of Caria. Most of these rare coins are in splendid preservation. —Mr. Vaux read a short paper, by himself, 'On a Coin of Motya, in Sicily, bearing a Phœnician Legend.'

**STATISTICAL.**—May 15.—Colonel W. H. Sykes, M.P., in the chair.—Major-General Balfour, C.B., read a paper, 'On the Comparative Merits of the Budgets and Accounts of England and France.' The author's remarks were confined to an outline of the more striking excellencies and defects in the financial systems of the two countries. The preference was decidedly accorded to the French system; the prominent features of which were then stated to be, first, that the accounts are based on accurately prepared and carefully classified budgets of anticipated revenue and expenditure, so that, the classification being common to both budgets and accounts, the latter clearly portray the degree in which the expectations set forth in the former have been realized by the actual revenue and expenditure; secondly, that no expenditure is permitted to be incurred without a previously accorded credit, and that all expenditure recorded in the accounts represents final or completed fragments in liquidation of liabilities supported by vouchers referring to specific divisions of the estimate or budget, according to the character of the charge; thirdly, that the vouchers are examined, and payments thereon made by separate and independent authorities, whose proceedings are subsequently verified by an independent board; and, lastly, that the whole transactions affecting the service for the year are, by the Court of Accounts, consolidated into one complete annual report, and laid before the Emperor and Chambers.

**CHEMICAL.**—May 17.—Dr. W. A. Miller in the chair.—Messrs. J. T. Brown and J. Robinson were admitted Fellows of the Society, and the names of several candidates were proposed for election. —Mr. E. T. Chapman read a paper 'On the Production of Acetic and Propionic Acids from Amylic Alcohol.' The author acted upon the nitrite of amyl with anhydrous phosphoric acid, and obtained a brown substance, which, on digestion with potash, furnished ammonia and a mixture of acetate and propionate

of potassium. —A paper, 'On the Oxidation of Ethylamine,' by Messrs. J. A. Wanklyn and E. T. Chapman, was then read. By acting upon a salt of ethylamine with bichromate of potassium and sulphuric acid, the organic base is oxidized with formation of aldehyde, acetic acid, water, and nitrogen. —Mr. Chapman then gave a preliminary notice respecting 'The Action of Acids on Naphthylamine,' the result being that, with the single exception of hydrochloric acid, azodinaphthylamine is formed, together with a secondary product which has not yet been identified. —Sir R. Kane then gave an account of 'Some Derivatives of Acetone,' which embodied the results recently obtained in the re-examination of products described by the author in 1838. —The theoretical views regarding the constitution of acetone were commented upon by Dr. Frankland. —'Some Observations on Vapour Densities,' embodying a criticism of Dalton's and Gay-Lussac's formulae, were offered by the Rev. Mr. Gibbons. —A paper, 'On the Nitroprussides; their Composition and Manufacture,' by Mr. E. A. Hadow, fixes the conditions necessary for the transformation of ferricyanides into nitro-prussides, and modifies Playfair's formula to the extent of substituting  $\text{NO}_3$  for  $\text{NO}_2$  in the salts of the latter class.

# MEETINGS FOR THE ENSUING WEEK.

- MOV. Geographical, 1.—Anniversary.
- TUES. Engineers, 9.—President's Conversation.
- Royal Institution, 3.—'Physical Geography and the Fine Arts,' Prof. Ansted.
- WED. Society of Arts, 8.—'Popular Errors concerning Australia,' Hon. C. G. Duffy.
- THURS. Royal Institution, 3.—'Ethnology,' Prof. Huxley.
- Royal, 8.—'Antiquaries,' 8.
- FRI. Archaeological Institute, 4.
- Royal Institution, 8.—'Opalescence of the Atmosphere,' Prof. Roscoe.
- SAT. Philological, 8.
- Actuaries, 3.—Annual General Meeting.
- Royal Institution, 3.—'Ethnology,' Prof. Huxley.

## MEDICAL BOOKS.

*On Inhalation as a Means of Local Treatment of the Organs of Respiration.* By Hermann Beigel, M.D. (Hardwicke.)

It is well known that there are two ways of treating disease, general and local. By the former method medicines are taken into the stomach and do their good, if any, through the circulation; by the latter they are directly applied to the part affected. Very different estimates of these two systems of treatment have been formed by medical schools at different periods. John Abernethy, in his work on the constitutional treatment of local diseases, recalled the attention of medical men to the necessity of a general treatment in the most local of diseases. At the same time it is clear that those err who despise local applications. Many diseases of the skin and organs that can be reached from without are cured by local applications,—notably so diseases of the eye. It is not, therefore, without good *a priori* reasons that those who propose to treat diseases of the air-passages by local applications come before the public. Dr. Beigel in this volume has given an interesting sketch of the history of attempts to treat diseases of the organs of respiration in this way, and gives an account of instruments now used for this purpose. He discusses the question of the probability of particles taken into the air-passages acting upon their membranes, with a knowledge of the structure of these organs, and an acquaintance with the methods of scientific inquiry; and whatever may be the ultimate result of the new treatment, we regard his book as worthy the attentive study of the practitioner of medicine. He has appended to it a good number of selected cases, which, however much they may fall short of demonstrating the value of the new method of inhalation, are at any rate sufficient to claim further inquiry into its merits, and valuable as a remedial agent.

*An Introduction to the Study of Medicine.* By George William Balfour, M.D. (Edinburgh, Black.)

When the late Sir John Forbes wrote his book on 'Nature and Art in the Cure of Disease,' he was virulently attacked by an ignorant medical press, and lost, to a considerable extent, the confidence of his medical brethren. He knew, however, that he was laying the foundation of a new system of me-

dical practice, and lived to see the day when some of the more vigorous and scientific of the younger practitioners were following in his footsteps. The day of heroic practice is almost gone out of fashion; and those who are ashamed of their former unreasonable practice are seeking for an explanation in a change of the type of disease. The fact is, the practice of medicine has always been founded on false principles, and the cure of disease ascribed to causes which could not be scientifically demonstrated to exist. No attempt was ever made to compare systems of treatment, and the *post hoc* was freely converted into the *propter hoc*. Fortunately, the visionary theory of homoeopathy was practically applied, and afforded a means of comparing a school of medicine that deluged their patients with drugs with one that gave none at all. The result was so favourable that one great living physician, Skoda, determined on abolishing altogether bleeding and drugs, in the treatment of disease, and obtained the most favourable results. Dr. Balfour was one of the earliest medical writers in this country to call attention to these facts. He now comes forward to give the result of twenty years' additional experience and thought on the study of medicine. By examining life and death, health and disease, from the larger and wider knowledge which recent scientific research has thrown upon their phenomena, he endeavours to show what are the true principles that should guide the medical man in the treatment of those who seek his advice. He illustrates his general views by dwelling more particularly on inflammation, fever, and chronic diseases; and, without in any way indorsing all his general conclusions, we can hardly imagine a better mental exercise for the thoughtful student of medicine than the careful perusal of this volume.

*The Harveian Oration, 1865.* By Henry W. Acland, M.D. (Macmillan & Co.)

It must be a painful thing to conservative intellects, whether medical or otherwise, to see, one after the other, the old landmarks disappearing. Surely if there was ever a distinction that divided the profane vulgar of the medical profession from the august and learned, it was that the Fellows of the College of Physicians should know enough Latin to deliver every year an oration in that language in honour of Harvey. But modern science has pushed the Latin orator from his stool, and in his place there stands a representative of 'Young Oxford' reading grand lessons in his mother-tongue which certainly could not have been so well or forcibly expressed in any other. Dr. Acland on this occasion was happy in his selection of a subject; and in discoursing on Harvey as a religious philosopher, in contrast with philosophers not less distinguished for their thought and intelligence, who believe that 'theological tendencies are mischievous,' must have carried with him the feelings of his audience. To certain scientific minds the idea of God is so constantly present that it imbues all their thoughts, and they devoutly and willingly ascribe all phenomena and all law to His agency. To such a class belonged Harvey, and with him Dr. Acland places Newton and Bacon, as amongst those master minds who believed and acted on the idea of an intelligent and all-powerful God pervading and 'acting Himself out' in nature. In such a God Comte and his followers do not believe, and Dr. Acland, in this first English Harveian Oration, has defended Harvey and the English school of religious philosophers from the sarcasms directed against them by the modern school of Positivists.

*The Toxicologist's Guide.* By John Horsley. (Longmans & Co.)

THE discovery of poisons by chemical analysis is a subject of great importance in relation to the security of life from secret poisoning. Whatever the public may think, there is no doubt that a great inducement exists to secret poisoning in districts where the skill is wanting to detect the poison when administered. It is not so much in our great towns that this crime is committed, where skilled chemists exist who can detect the crime, as in country districts, where there is an absence of the ability to investigate cases of suspected poison-

ing. This arises from the almost universal neglect of acquiring that amount of chemical skill on the part of medical men that would enable them to detect poison when it is administered. The College of Surgeons does not examine its members in chemistry or toxicology; hence it may justly be made a question as to whether mere members or fellows of this corporation ought to be allowed to give evidence in cases of suspected poisoning in our courts of law. In the majority of instances this branch of inquiry is neglected by our medical corporations, so that it frequently happens cases of poisoning are not detected. The interest of the subject of poisoning, however, is so great that numerous works exist from which the medical student may obtain the information which will enable him readily to obtain evidence of poisoning when it has been taken by mistake or for the purpose of suicide, or administered as a means of destroying the life of another. The work of Mr. Horsley is quite an advance in this department of inquiry, and should be in the hands of every medical man who is anxious to avoid the stigma of ignorance of his profession in a court of law. The plan of the book is thoroughly practical. It gives all recent researches in the detection of poisons, and we recommend it strongly to all medical men, who, having some knowledge of chemistry, are likely to be called on to give evidence in cases of poisoning, either in the coroner's court or in the criminal courts of the country.

*On the Nature, Causes and Treatment of Tuberculosis.* By Horace Dobell, M.D. (Churchill & Sons.)

THE views on the nature and treatment of tubercle of the lungs contained in this little volume have long been before the public, and the result has been that the conclusions of Dr. Dobell are generally regarded as sound. He shows that in those states of the system known as scrofula and consumption, there exists a defective action of the pancreas, and that consequently the fat taken in food is not properly digested and carried to the nutrition of the body. The consequence is those deposits known in the body by the name of tubercles. The result of Dr. Dobell's researches is that he recommends the administration of fatty foods which have been submitted to the action of the pancreatic juice of other animals. From time to time Dr. Dobell has published cases treated successfully on this plan, and in this volume he has given a full account of his views and the cures which support them. To say that Dr. Dobell has discovered the true pathology of tubercle and the means of its cure would be premature; but we think that he has made out a case which claims the serious consideration of all medical men.

## FINE ARTS

### ROYAL ACADEMY.

THE animal pictures are not numerous this year. Those by Sir E. Landseer we have already mentioned; those by Mr. Andell come next: these partake more of the landscape character than usual. *Spanish Shepherds* (No. 368) has for its principal subjects the sheep that are moving to a new pasturage, the men and mules that attend them; in the distance are snow-topped mountains. The figures have no look of motion. A solid and intensely prosaic picture, of which the landscape is the best part. *Spanish Posada, Granada*, (431)—mules halting at the gate of an old manorial house, distinguishable as such by the shield of arms that is cut above the door; the travellers and others are dancing to the sound of a lute produced by a minstrel within. This work is admirably lighted, but rather spotty in colour and hard. A good deal of the drawing is questionable; surely the boys (or little men) in front are wrongly proportioned.—Mr. T. S. Cooper is not less uninteresting than usual in his commonplace cow-picture, *At Curfew Time* (205), the sky of which is intolerably bad; the grass has more of natural brilliancy than we have seen from Mr. Cooper. This artist, in the interminable series of summer effects on cows in meadows,—such as we record so often as once a week to be sold at Christie's half-a-dozen

at a time, under such titles as 'In Canterbury Meadows,' 'Cows Reposing,' and 'Cows Dozing,'—seems to aim at the achievement of Cuypp, but to forget that this able master did not leave his pictures as we see them, perfectly harmonious in colour and tone, but faded. Cuypp never left bright green grass in sunlight of any such dingy yellow as Mr. Cooper now finds in his pictures, but not in Nature, and which resembles old green baize more than anything we remember. There are more interesting subjects than cows; to have them treated so often in the same mood is beyond a joke. *The Shepherd's Sabbath* (398) is a far better picture than the last,—a gathering of kine and sheep upon a great hill-side on a summer afternoon, mountain peaks in the distance. There is a great deal of sober and rich colour in this work, which is at least a reminiscence of Nature, if not painted "out of doors," and quite as faithful as the memories of most persons require. The animals are excellent. Altogether one of the best of the artist's productions.—*Spring Ploughing, Artois*, (415) by Mr. H. W. B. Davis, has horses for its dominant element. A team is driven before the plough that goes through stiff clay-land, and labours at the work with a vigour that has been expressed with extraordinary force by the artist. The general "consent" of all the actions, from those of the animals to those of the men,—one of whom at the handles of the plough strenuously holds them down, and the other, in a blue blouse, urges the horses with whip,—is intensely striking, and must have been obtained by powerful study. The tumult of the composition is heightened by the appearance of two foals, which canter at play by the side of the team, and chase one another over the rough ground. There is much admirable colour in this picture, noble and solid painting, a large style, such as we are glad to welcome on any English canvas. Much of the value of all these potent qualities is marred by the position of the picture, so that it appears out of perspective,—and still more by the careless drawing of several parts, as the body of the white leader of the team; more than all, however, the work suffers from the awkward actions of the gambolling foals, which puzzle one to no purpose.—Miss C. Hardcastle's *Plover* (413) is a capitally painted and well-drawn bird.—Mr. J. S. Raven's *A Voice of Joy and Gladness* (499) shows a blackbird singing on a branch of a cherry-tree, the clear sky of spring behind and above him, the bunches of brilliant white and rosy blossom thickly standing all about him. A picture full of spirit and poetry, a little painty in parts, but admirable for colour and brilliancy as well as local truth. The relief of the blossoms on the sky is nearly perfect.

The finest landscape here is by Mr. Linnell—*The Brow of the Hill* (408): a glowing picture of an undulating country, traversed by a road in front, up which a team struggles with a waggon; the mid-distance is a complete study of Nature, wonderful for its richness of colour and atmospheric truth; the front solid, varied, yet delicate in colour; the whole wealthy in tone and yet not spotty. Truly an heroic landscape, such as a Greek would enjoy, although it is anything but what is commonly called classical, as we are happy to say. The student will not fail in time to teach those who do not know so well as himself how grand are the masses of this picture, how exquisite is its harmony of colouring, what judgment produced those perfect tones. When all this is understood, people will marvel even more profoundly than they do now at the ineffable dullness of the Academic body which rejected this great painter in the prime of his life, and refused to honour him who will not now honour them. Those who preferred Messrs. Lee and Witherington are now welcome to them. *Woodlands* (257), by the same, exhibits the same noble manner, the same superb colouring, intense variety and solidity. These are like the works of a noble old master.—*Sunrise before Rain* (1), by Mr. Edwards, over the door in the West Room: the Thames running through the meadows near Sunbury, the whole in the silvery light of dawn in impending rain. A little hard and heavy in its painting, this picture is a true study of Nature, less defective than it may appear to conventionalized eyes.—*A Watery Place* (37), Mr. A. Fontanesi, a Campagna subject, is not without richness; it is

effective in the treatment of atmosphere.—*July Anglers* (42), by Mr. F. R. Lee, is as if an Arctic glacier had suddenly vanished and left to be seen the cold foliage it had erst swallowed up; although this is less clay-like than usual, it is not a picture at all, if that means a work of Art. *Solitude* (118)—a ruin by a moat—would not be so dreadfully bad if it had a better sky; as it is, one's bones ache at the thought of what has found a place on the line here. A stony-hearted picture is 606, *Stromboli*; it looks, as it probably was meant to be, like a prodigiously magnified fragment of stone, with all the sharp angles of a new fracture. A very good diagram, if it is correct, which we do not believe, and may, for contrast's sake, be compared with M. Daubigny's *Moonrise* (150), at the top of the East Room. All who are acquainted with French Art know that M. Daubigny is one of its ablest and most eminent professors, and, as this picture imperatively testifies to all who can appreciate poetry in landscape, that he can be impressive and pathetic even when dealing with common themes. Here is the full moon, surrounded by fleecy clouds that are resplendent in her light and make silvery islands of vapour in a dark blue sky. She and they overhang a level meadow, with a few trees and sparse cottages, that in the daylight might be squalid, but now, such is the chastening magic of the moon, such the delightful power of the painter, they have a mysterious grandeur, and the plain looks illimitable. Nothing can be more solid and striking than the artistic qualities of this noble landscape. It is immeasurably the best moonlight in the Exhibition, and one of the finest paintings.

Mr. J. S. Raven's *Midsummer Moonlight, Dew rising*, (95) is a very original and striking picture; the moon shines through rent veils of vapour that are ascending from the surface of a stream in the front and irregularly obscure the outlines of the landscape behind. To those who will study this picture with care we promise much pleasure; to those who do not understand it, much botheration.—*King Arthur's Castle, Tintagel*, (2) by Mr. M. A. Langdale,—the sea plunging into that wild nook of Cornish coast,—is full of the expression and impressiveness of water in motion: a capital picture.—Mr. J. R. Lee's *Elfin Ground* (49)—the interior of ancient earth-works at evening—is finely studied from Nature, and effective; good, also, in colour.—Mr. W. Field's *A Cool Day* (38) is a pleasant and true little picture.—Mr. A. Hayward's *Solitude* (65)—a heron standing by a pool, under trees, near a ruined wall, at evening—is ineffective, and even pathetic: the promise of a good painter. This contrasts in its style with that of the excellent *Through the Wood* (89), by Mr. G. Chester,—a dryly-painted picture of a rugged path by running water, under old trees.—*Autumn* (97), by Mr. G. Mawley, is mannered and a little flimsy in execution. These defects are largely redeemed by love of Nature, of which the artist has much; also by the picture being much less painty than before—a noteworthy improvement.—*The Woodman's Dinner* (104), by Mr. R. Redgrave, exhibits feeling for size in the trunks of the great trees that are in the background. A fortunate composition, with much natural colour. Mr. Redgrave's best work here is a charming water-colour drawing, *Down Hill* (696), which is a little thin in one or two places, but full of breadth and truth. *The Doomed Tree* (184) pleases us much less than either of the above, although it is truthful; a vista of trees and underwood.—Mr. C. J. Lewis's *Berkshire Mill-race* (98)—a bright and dashing stream making its way from a mill—is a capital rendering of the subject; a little flimsy, but good in feeling for tone: see the shaded side of the buildings.—Mr. B. W. Leader's *Close of Summer* (182)—a stream in flat meadows flowing by ash-trees, mountains in the distance,—although rather thin, renders admirably the silvery evening colour; shows great facility in painting from Nature.—Mr. V. Cole's "*Summer's Golden Crown*" (185) has one of those subjects in treating which the artist has become a mannerist; the view from a hill-side, between parted trees, over an expanse of country. It is painty, more so than of late with Mr. V. Cole, who is fast sinking to the level of our old enemies the Boddingtons, Percys and Williamses. *Evening Rest* (403) is painty, but very

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cleverly painted. This artist does not do his ability justice by sufficient study of refinement in execution and richness of colouring.—"As a shepherd divideth the sheep from the goats" (203) is the queerly misapplied scriptural motto of a capital landscape by Mr. W. Linnell, a powerfully painted though rather heavy picture, representing a mountainous country, dividing flocks in front.—*The Flight into Egypt* (545), by Mr. J. T. Linnell, merits special study by its solidity and fine colouring.

Mr. Mason sends three of his charming and pathetic studies; a larger work remained unfinished. *Yarrow* (134),—evening, by the still river where the swans float at rest, beneath weird trees and rugged banks that open to a wide-spreading waste and dimly-lighted sky: a charming and most poetical picture. *Landscape, North Staffordshire*, (193)—a pool in front, to which a cow approaches; it is surrounded by spindling trees, between whose branches we get sight of a rugged and wasted country, the distance of which is marked by drifting smoke: the effect, altogether, very original and striking. *The Young Anglers* (492) is an exquisite study of colour and light. A bright, still pool, two children standing on its margin. This is of a class of Art we are very glad to see becoming appreciated in this country.—*The Black Park, Langley, Bucks*, (217) by Mr. G. Sant, with figures by Mr. J. Sant, is rich in an academical manner of landscape-painting, rather heavy, though solid in treatment, but not so interesting in its subject as former pictures by the artist.—*A Sheep-Walk up a Windy Wold* (336), by Mr. F. Walton, shows a mill on a height; good air, a capital sky, and generally excellent execution, and sound colour of rich quality.—No. 366, *Sunset*, by Mr. R. H. Hearn, is a very tenderly and gravely painted study of a river running through lowlands, at evening; a broad and fine picture, which deserves to be well seen.—*Glandorey, Cardiganshire*, (418) by Mr. T. Danby, shows the conventional and mannered style of the artist; is rather a composition than a study from a locality or simple Nature. It nevertheless owes little to the proper interest of the subject and is classical, that is, broadly treated, and aims at poetical effect. A rich meadow valley, with trees on a height. Very solid and sober in colour.—*The Stream, from Llyn Cae, Cader Idris*, (437) by Mr. R. T. Pain, reminds us of a picture by the same at another current Exhibition: a charming little study, of very simple but grand materials.

Mr. Creswick's *Breezy Day on the English Coast* (128), with figures by Mr. Ansdell, reminds us, in its larger style than is now ordinary with the former painter, of pictures produced about twenty years ago, among which a similar subject to this was treated by him, in a picture now belonging to Mrs. Gibbons, in a manner so excellent that we are glad to welcome it again. The subject is St. Michael's Mount, the road over the sands, traversed by horsemen and waggons, in windy and sunny weather; the clouds, as they are driven past, casting great masses of shadow on the tumbling sea; the level sands and the high rock in the mid-distance of the picture. Mr. Hook would have painted this subject in a very different key of colour, given more of its beauty in that respect than Mr. Creswick can pretend to aim at; he would, apart from this one important quality, hardly have put the subject more powerfully before us than his brother Academician has done. Would that Mr. Creswick saw natural colour as truly as Mr. Hook does! The intensely rich, not merely brilliant, high-keyed colour, is as certainly in Nature, although Mr. Creswick does not see it. His success lies in the sound painting, drawing, and almost stereoscopic force of his work, all combined in a silvery greenness that would be still more delightful than it is, if it were not so monotonous. The small example, *Kynance Cove* (509), is warmer, but not richer, than the above; equally monotonous, it is rather hot. Of course Mr. Creswick knows how to seize the essential idea of a subject as it is presented to him, and to make it expressive of what he wants to say. He does not aim at the intense pathos of some of Mr. Hook's pictures,—at the mysterious richness of M. Daubigny's 'Moonrise'

(150), which may be seen above the 'Breezy Day on the English Coast'; neither does he achieve the subtlety in tone of such a work as Mr. Whistler's 'Battersea Bridge,' here last year,—the placid expanse of peaceful sea, at once delicate and potent in colouring, of Mr. H. Moore's 'Pilot Cutter,' nowhere (321), where there is far more than meets the eye that can see the picture where it is,—the fantasy of Mr. Raven's 'Midsummer Moonlight' (95), here, has no reflexion in Mr. Creswick's mind; but in such pictures as the 'Breezy Day,' which we prefer immeasurably to the artist's transcripts from woodland and river subjects, there is thoroughly healthy and pleasant work.—*The Tomb of Grace Darling, Bamborough Churchyard*, (175)—children gathered about the monument of the brave, is a pretty picture, prettily treated, by Mr. C. W. Nicholls: see the expression of the child who, tiptoe, places the flowers by the side of the effigy; the other figures are not so good.—*When the Oats are turning Yellow* (312), by Mr. C. P. Knight, is by an artist who won a pleasant name with all lovers and knowers of nature, by the admirable sea-piece, 'The Morning Watch,' here the year before last. It represents a field, bordered by tall trees, in sunlight, and is a thought too hard in treatment, but most delicately painted and full of light: a very charming study of nature, painted with remarkable solidity and feeling.

*The Pilot Cutter* (321), by Mr. H. Moore, to which we just now referred, is a very fine coast piece, with an expanse of sea, by a young artist of promise. The sea is gently coming in over shallow sands, and is sketched before us to the horizon, where a rosy purple bar of shadow marks its meeting with the sky as far off as eye can see; on that line, and a little nearer, a few cutters flit in the sunlight and shadows, one nearest being that of the pilot. To those who are not contented with pictures that aim to reproduce the beauty of Nature by means of Art that is above artifice and indifferent to secondary aids, this work will be interesting only in proportion to their delight in Nature; to those, however, who see in Nature more than a series of pictures to gratify the eye, the art of Mr. Moore will commend itself, as much as if he had given to his picture something of the "sensational" sort of interest, which would have been easy enough; as, for instance, by putting a dead body instead of a broken basket as driven up the slope of the sand and eddied about by the tenderly breaking curves of the in-creeeping sea. A *coup-d-théâtre* of this sort is open to Mr. Moore; we trust he will not be weak enough to adopt it. Of the special qualities of this picture let us call the attention of those who know Nature, and can see the work here with the aid of a glass, to the delicate colour of the sky-line above the sea, to the rich variety of that which is presented by the surface of the water, and the extreme beauty of the tender mist which is diffused in the air, to the admirable drawing of the wavelets that break in nearly concentric lines, to the expression that is obtained of the slow spreading of the water over the nearly level sands, as well by means of the artist's skill in drawing, or rendering form, as by his power in painting, that is, in giving the colours, surfaces and textures of many differing objects. *Brading Down* (395) is one of the most beautifully painted and most learned landscapes in this Gallery. The purplish grey of autumn evening shadows on a stubble field; ashy and warm as the last is in its subtle rendering of colour, its natural and grave truth of character is not less perfectly expressed by the modelling and drawing of the artist. The uneducated spectator must not be daunted in studying this picture by the fact of its exhibiting a few streaks of the brush in the sky whence the light comes; as no purpose is attained by this slurring manner of execution, while there is something peculiarly absurd in a representation of what is the source of light in the picture casting shadows of its rough surface upon itself, we counsel Mr. Moore to avoid this defect in future.

Mr. Anthony's *Peace of the Valley* (380)—evening light on an old church that, with an ivy-clad tower, stands among graves, and is accompanied by oaks that are turning yellow in their season—gives us the aspect of Nature with pathetic and admirable art. The student will enjoy the sober and rich

beauty of the scene, its admirable rendering in the picture, and the manner by which, with rich colouring and sober treatment, the effect of light is so powerfully rendered.—Mr. J. C. Robinson's *Quirang, Skye*, (465)—over the door in the North Room—is a very striking and original landscape of a tarn among hills and tower-like rocks, which enshrine, so to say, its shield-like surface; that surface is steel-coloured by reflexion from the heavy rain-clouds that drift or gather darkling, and give partial gleams of sunlight through their gaps; one of these gleams is sent back—a cold shimmer rather than a flash—from the lakelet before us. Great skill is displayed in the rendering of the travelling light that is here noted; passing through an atmosphere that is slightly loaded with vapour, it makes that vapour visible; this is rendered with unusual delicacy. See how the great shadow in the background that enwraps the summits is clearer than the lighted spaces of air that accompany it. Study the drawing of this picture.—Mr. W. Henry's *Grand Canal, Venice*, (510) shows that long line of edifices which, to the dismay of our *cognoscenti* are not all alike, neither in style, height or form; strange for these gentry to see the most beautiful street in Europe, about which there is no dispute for the place of honour, is not erected in the fashion which seems so desirable to our mechanically trained brains, that insist on giving to each alley its echoing brother, to each chimney-pot its partner, and would place on the right and on the left the reproductions of that which was before them. The regimental ideas of our *dilettanti* must, if they think or see at all when they are in Venice, get strangely shocked by the diversity of the sky-lines, the utter "incongruity" of the fronts and the irregularity of the windows. What a pity they are not all the same, how "grand" would have been the effect of that double mile of houses, with, say, at the most, only two regulation-pattern windows, the one kind topped by angular pyramids, the other by bow-backed pyramids. Mr. Henry's picture is a capital one, the best "Venice" we have seen for many a day among the modern pictures.—By Mr. E. Moore is *Part of Fountains Abbey* (727), a charmingly painted water-colour picture, very solid, with great truth in rendering of light; beautifully drawn.—Examine, with delight, Mr. J. Brett's *Bonchurch Downs* (733).

In the Octagon Room will be found a capital etching by Mr. Redgrave, *Eugene Aram* (803), another by Mr. H. Cole, *Sacketts, Broadstairs*, (824).—The gem of the etchings here is a superbly toned and most admirable work, by Mr. Legros, a triumph of its kind, *Interior of a Spanish Cathedral* (826). This is one of the very few productions now exhibited which are satisfactory to the trained sense in Art, and is purely Fine Art, no toy. Also a charming *Fragment* (836), by Mr. S. F. Haden,—several good works of the same class by Mr. E. Edwards (814, 823, 829), and an engraving, by Mr. J. Stevenson, of "Ophelia," by Mr. Millais (810).—Mr. H. Fantin's *Fruit* (568), in oil, is not only immeasurably the best picture of its class here, which is not much to say, but a fine piece of colouring; a work of good art.

## FINE-ART GOSSIP.

At Messrs. Maclean's Gallery, Haymarket, may be seen a capital landscape, the work of Mr. Bierstadt, representing a magnificent view in the Rocky Mountains, their topmost peaks covered with snow, a long glacier winding through the higher valleys, the successive belts of vegetation and rock, denuded, half overgrown and verdurous; the broken land on the flanks of the range; the minor peaks that are thrust aside; water falling through many chasms, and in a bright cataract, to the land where it spreads, first, a lake, and then a river, hurrying through the meadows at our feet; in these meadows is an encampment of travellers and Indians. We have seldom seen so striking a picture as this; in its class it is unsurpassed, to our knowledge, although Mr. Church's 'Heart of the Andes' was quite equal to it in execution. The artist is a German by descent and education.

It is worth while to note that a position over a



door at the Royal Academy Exhibition has become quite a place of note, such as testifies to the value of the pictures that may be fortunate enough to be hung there. This year, for the honour of the artists to whom that distinction has been vouchsafed, let us point out that of the total number of seven places, which are so disposable, no fewer than five are occupied by works of merit: 1, Mr. Legros's 'Martyrdom of St. Stephen'; 2, Mr. A. Moore's 'The Shulamite,'—these are figure-pictures; 3, Mr. E. Edwards's 'Sunrise'; 4, Mr. H. Moore's 'Pilot Cutter'; 5, Mr. J. C. Robinson's 'Quirang, Skye.' The ceiling line, once so strongly objected to, is now a level of honour, for are not M. Daubigny's 'Moonrise,' the 'Glandoverly' of Mr. T. Dauby, the 'Peace of the Valley,' by Mr. Anthony, and half-a-dozen more pictures of noble quality in that distinguished position?

The famous picture by M. Gérôme, representing Cæsar dead, has been added to the French Gallery. This Exhibition now contains, in the 'Phryne Unveiled,' by this artist, in two works by M. Meissonnier, two noble landscapes by M. Daubigny, a half-length by Madame H. Browne, examples of the highest class in the French school. The works of M. Alma-Tadema, Duverger, M. E. Frère, and Mdlle. R. Bonheur, are less pretending, but equally interesting.

The Edinburgh Museum of Science and Art was opened on Saturday last. This building has been erected by means of special and successive grants by Parliament since 1854. The building adjoins, on the westward, the Edinburgh University. Capt. Fowke was the architect; Mr. Matheson the practical constructor on the spot of this building; Mr. Gamble has directed the decoration of the interior, in conjunction with Messrs. C. & J. Moxon.

The curfew tower at St. Alban's, which has long stood in the Market, at the junction of French Row with High Street, is being restored; it was in a very bad state until the present works began to remedy the wasteful neglect of some generations. The sum of nearly 1,000*l.* has been raised for this purpose.

On the 19th inst., Messrs. Christie, Manson & Woods sold many pictures, the property of Mr. G. Young and others; of these, the most important are here named: Pictures—Calcott, A Coast Scene, 273*l.* (Agnew), A Sultry Evening on the Thames, 693*l.* (Maxwell), A Coast Scene, Fishing-Boat putting off in a Storm, 840*l.* (Cox).—Mr. T. Faed, A Politician, 53*l.* (Agnew).—Mr. F. Goodall, Interior of an Irish Cabin, 74*l.* (Wallis), The Village Festival, 519*l.* (Sergeant).—Mr. T. Webster, 'Remember the Grotto,' 96*l.* (Agnew), The Cherry Seller, 840*l.* (Colnaghi).—Mr. Stanfield, On the Zuyder Zee, 1,008*l.* (E. White), Dordrecht, 850*l.* (Wallis), A long View of Dort, the Sea in the Distance, 1,450*l.* (Tooth).—Nasmyth, A River Scene, 183*l.* (E. White), A Landscape, 147*l.* (Agnew), Loch Katrine, 152*l.* (Marsden).—R. Fleury, Rembrandt painting his Mother's Portrait, with the Burgomaster Six and other Figures, 131*l.* (Baxter).—Mr. T. Creswick, The Shade of the Birch-Trees, 327*l.* (Agnew), The Haunt of the Kingfisher, 162*l.* (same).—D. Roberts, The Chapter House, Bordeaux, 163*l.* (same).—Mr. T. S. Cooper, Cattle, Sheep and a Goat, 179*l.* (M'Lean), Evening, in the Meadows of the Fordwich, near Canterbury, Cattle and Sheep, 420*l.* (Graves).—Wilkie, Bacchanals gathering Grapes, 110*l.* (Baxter).—Collins, View near Ventnor, with Children, 997*l.* (Agnew), The Skittle Players, 1,207*l.* (same).—Etty, Venus Descending, International Exhibition, 614*l.* (Colnaghi), 'To Arms, to Arms, ye Brave!' 583*l.* (Maxwell).—Constable, The Hay-wain, 1,065*l.* (Cox), A Trout Stream, 147*l.* (Adams).—Turner, The Seventh Plague of Egypt, engraved in the 'Liber Studiorum,' as 'The Fifth Plague of Egypt,' Beckford Collection, International Exhibition, 1,060*l.* (Earl Grosvenor), Orfordness (water-colour), 'England and Wales,' 383*l.* (Agnew), Passing the Cross, 199*l.* (Sergeant).—Messrs. F. R. Lee and S. C. Cooper, A Landscape, with Cattle, 231*l.* (Hayn), A Mountain River, 60*l.* (Checketts).—M. J. L. Gérôme, Youth and Innocence, 378*l.* (Lefevre).—Gainsborough, An English Landscape,

with Peasants and Cattle, 504*l.* (Agnew).—R. Wilson, An Upright Landscape, a group of trees near a pool of water, by which a man is fishing, 42*l.* (Gordon).—G. Morland, The Thatcher, 92*l.* (Graves).—Mr. MacIac, Ye Ladye Margaret's Page, 65*l.* (Cox).—Mdlle. R. Bonheur, Labourages Nivernais, engraved, 2,100*l.* (Sir I. Guest), Traveller on Horseback, 50*l.* (Revell).—Mr. E. M. Ward, Hogarth's Studio, 1739, 504*l.* (Burton).—Mr. H. Wallis, Dr. Johnson at Cave's, 120*l.* (Mann).—M. A. Achenbach, Ostend Jetty, 162*l.* (Cox).—Sir J. Reynolds, Portrait of a Lady in a white and gold dress, with a blue ribbon in her hair, seated under a tree, half-length, landscape background, 320*l.* (Clarke).—Mr. F. Leighton, Samson and Delilah, 252*l.* (Baxter).—Sir E. Landseer, Taming the Shrew, 1,501*l.* (Eaton).—Dyce, Jacob and Rachael at the Well, 609*l.* (Wallis).—Stothard, A Fête Champêtre, 40*l.* (Agnew).—W. Müller, Shipping off Venice, fête day of Sta. Maria, 150*l.* (Cowper), A Landscape, after a shower, a rainbow, a boy with white mice and two children in the foreground, by Collins, 504*l.* (Cox), An upright View of Tirol, with ruins of Mäcenass' villa, figures and sheep in the foreground, 136*l.* (Burnett), A View of the Acropolis, figures seated in the foreground, peasants driving cattle and sheep, 582*l.* (same), View near Tirol, three peasants on a road, 231*l.* (same), The Grand Canal, Venice, 84*l.* (Cunliffe), An upright River Scene, children angling, 304*l.* (Allen).—Mr. Linnell, A Landscape, figures, cattle, and sheep, 320*l.* (same).—Mr. Phillip, Collecting the Offerings in a Scotch Church, 682*l.* (Burton). Water-colour Drawings: W. Hunt, A Girl in a Landscape, 50*l.* (Agnew), 'Putting on Hairs,' 183*l.* (same).

#### MUSIC AND THE DRAMA

MUSICAL UNION.—Jaell and Wieniawski, TUESDAY, June 5, their Second Appearance this Season.  
J. ELLA, Director, 18, Hanover Square.

PHILHARMONIC SOCIETY.—SIXTH CONCERT, May 28.—Programme: Symphonies, Op. 68, minor, by Mendelssohn; Overture, 'Guillaume Tell,' Rossini; Symphony in A, Beethoven; Overture, 'Preciosa,' Weber. Pianists, Madame Arabella Goddard. Vocalists: Mdlle. Tietjens and Herr Roksanowski. Conductor, Professor Sterndale Bennett. Tickets at Messrs. Lamborn Cook & Co.'s, 69, New Bond Street.  
CAMPBELL CLARKE, Secretary.  
24, Lincoln's Inn Fields, W.C.

MR. SIMS REEVES'S BENEFIT CONCERT, St. James's Hall, MONDAY EVENING, May 28, to commence at Eight o'clock.—Vocalists: Miss Edmonds, Mr. Sims Reeves, and Mr. Santley. Instrumentalists: Madame Arabella Goddard, Mr. Curdus, Mr. Goffrie, and Signor Piatti. Conductor, Mr. Benedict.—Sofa Stalls, 5*l.*; Balcony, 3*l.*; Area, 2*l.*; Admission, 1*l.*—Tickets may be obtained of the principal Musicians; and at Mr. Austin's Ticket Office, 38, Piccadilly.

MRS. JOHN MACFARREN will give THREE MORNINGS at the PIANOFORTE, in St. James's Hall, on TUESDAYS, May 29, June 5 and 19, at Three. Vocalists: Miss Banks, Miss Robertine Henderson, Miss Poole.—Stalls, 5*l.*; Tickets, 3*l.*, and 1*l.*; at the Hall.

MISS HELEN HOGARTH (Mrs. R. C. Roney) begs to announce her ANNUAL EVENING CONCERT, under the immediate Patronage of the Right Honourable the Lord Mayor and Lady Mayoress, at St. James's Hall, on WEDNESDAY, May 30, at Eight o'clock precisely. Mr. Sims Reeves and other eminent Artists will appear.—Sofa Stalls, 10*l.*; Reserved Seats, 5*l.*; Balcony, 3*l.*; Admission, 1*l.* Tickets at Mrs. Roney's, 10 Gloucester Crescent, Regent's Park, and Mr. Austin's Ticket Office, 28, Piccadilly.

LECTURE HALL, CROYDON.—MR. GEORGE RUSSELL has the honour to announce that his PIANOFORTE RECITAL will take place at the above Hall on FRIDAY EVENING, June 1. Vocalist, Madame Parepa.—Tickets, 5*l.*, 2*l.*, and 1*l.*; to be had at Mr. T. Weller's, No. 9, High Street, Croydon; and Mr. Warren's, High Street, Croydon. The Programme will include works by the following great Masters: Mozart, Beethoven, Mendelssohn, Schubert, Schumann, and three little Sketches by George Russell.

MR. WALTER MACFARREN'S SECOND PIANOFORTE RECITAL, Willis's Rooms, SATURDAY, June 2, at Three o'clock.—Programme, Sonata, in F, Mozart; Sonata, in E flat, Op. 7, Beethoven; Sonata, in A, F. Mendelssohn; Romance, Eleanore, and Second Tarantella, Walter Macfarren; Sonata, in F minor, Op. 13, Sterndale Bennett; Song, Nightingale's Trill, Guss; Selection, Mountain Stream, Hærbelle; and Will-o'-the-Wisp, Walter Macfarren. Vocalist, Madame Parepa.—Reserved Seats, 7*l.*; at 3, Osnaburgh Terrace.

MR. DEACON begs to announce that his MORNING CONCERT will take place at the Queen's Concert Rooms, Hanover Square, on WEDNESDAY, June 13.—Full particulars will be duly announced.—Tickets, numbered and reserved, Half-a-Guinea; to be had of Messrs. Monnier & Co., 19, Old Bond Street; the principal Musicians; at the Rooms; and of Mr. Deacon, 10, Wimpole Street, Cavendish Square.

Under the immediate Patronage of H.R.H. the Prince of Wales, H.R.H. the Princess of Wales, H.R.H. the Duchess of Cambridge, H.R.H. the Princess Mary of Cambridge.—MR. BENEFICT begs to announce his THIRTY-FIRST ANNUAL GRAND MORNING CONCERT, at the St. James's Hall, on WEDNESDAY, June 27, to begin at Half-past one o'clock. Full particulars will be duly announced.—Stalls, One Guinea each; Reserved Seats, 10*l.*, 5*l.*, to be had at the principal Musicians' and Librarians'; and of Mr. Benedict, No. 2, Manchester Square.

Under the immediate Patronage and Sanction of H.R.H. the Prince of Wales, and H.R.H. the Princess of Wales.—MR. W. G. CUSINS begs to announce he will give his ANNUAL GRAND MORNING ORCHESTRAL CONCERT, on FRIDAY MORNING, June 8, commencing at Half-past two o'clock, at the Queen's Concert Rooms, Hanover Square. On this occasion Mr. Cusins will perform his new Concerto for Pianoforte and Orchestra. Further particulars will be duly announced.—Stalls, 10*l.*, 5*l.*; Reserved Seats, 7*l.*; of Lamborn Cook, Addison & Co., 69 and 68, New Bond Street; Chappell & Co., 29, New Bond Street; Mitchell's Library, 33, Old Bond Street; R. Ollivier & Co., 19, Old Bond Street; Keith, Prosser & Co., 48, Cheapside; and at Mr. W. G. Cusins's, 33, Nottingham Place, W.

#### MUSIC OUT OF ENGLAND.

By chance, we have this week an unusually copious budget of foreign musical rumours to offer, which may be a change not unwelcome, as varying the monotony of our home chronicle. Foremost in importance comes

PROF. GADE'S 'CRUSADERS,'—a Correspondent having kindly forwarded to us a notice of the latest and most important work of this distinguished musician, translated from the *Dagblat* of Copenhagen; this in a condensed form cannot fail to interest all who care to hear of novelties. 'The last subscription concert of the Musical Society in Copenhagen was a memorable one. The first part consisted of Beethoven's Eighth Symphony; the second part of 'The Crusaders,' by Prof. Gade, a new composition. The words of 'The Crusaders' are by the poet Charles Andersen, who has treated the subject gracefully and without pretension, and presented a most satisfactory basis for musical treatment. The Oratorio, which is in three parts, opens with a choir of Crusader pilgrims, describing the sufferings and troubles of wanderers in the wilderness. The summons of *Peter the Hermit*, the Crusaders' leader, precedes the Crusader song. It is a fresh, powerful, warlike melody, but perhaps a somewhat more historical colour might have been given to it. This first part is concluded by an evening prayer, in which the Hermit's voice mingles beautifully and most solemnly with those of the whole pilgrim band. The title of the next part is 'Armida,' which involuntarily reminds us of Gluck, whose opera called by the same name, like this part, has taken the subject from Tasso; but the two works differ totally in construction and character; and there is scarcely any other similarity to be found in them. A strange, mysterious introduction, which in the most striking manner announces the evil of the enchantress of daylight, is followed by a singular little Chorus of the Spirits of Darkness, who, at the command of their queen, conjure up a charming fairy-world of temptation for *Rinaldo*. The solo of 'Armida' is original, particularly in its rhythm; and it changes into a lulling, enervating Chorus of Sirens, graceful as the fairy music of Weber. The next scene portrays an ever-increasing struggle. The hero strives against the enchantment and almost yields; but, as soon as he joins in the Crusader song, the magic fascination is powerless. The whole of this part is, with regard to dramatic effect, most distinguished. Hardly has Prof. Gade since his youthful popularity shown fancies more delightful than in this supernatural music. His *Armida* does not resemble Gluck's, who, amidst her thirst for revenge, is enchained by fetters of love: she is the cold, powerful and commanding being, defying everything belonging to the Cross. The third part—'Jerusalem'—differs from the first two, the religious element predominating. The repentant knight is joining the weary band of pilgrims, as the Hermit points out to them the long-desired object of all their toils. The Holy City glisters in the radiance of the sun, and a jubilee song of praise and thanksgiving excites the Christian army to press on. In these choral songs one beauty follows another. The Morning Hymn, the animated Pilgrim March, the joy at the sight of Jerusalem, imposing in its simplicity, evince at the same time no common creative and expressive powers. 'The Crusaders' is, in brief, a precious and sublime musical work—one of those few masterpieces which bear close examination and gain by the same.' The oratorio and the composer were greeted with unanimous and well-merited applause.

Next comes a trusty friend from Paris. After a protest on what has been put forth here on the subject of French enthusiasm, speaking of the rival versions of 'Don Juan,' 'I give you up the Grand

Opéra," he says, "with the exception of M. Faure and certain parts of the ballet. The performance is bad; the work is ill understood and ill sung. But I have been enchanted at the Théâtre Lyrique. You know what Madame Miolan-Carvalho is in Mozart's music. Mdle. Nilsson has made enormous progress since she appeared in 'Il Flauto' (like Mdle. Trebelli, she is a pupil of M. Wartel's). The voice of Madame Chardon-Dameur is fatigued, but she is still a great artist and a great actress. These three ladies unquestionably surpass the three at the State Theatre (not excepting Mdle. Battu, who is unnatural and affected as *Zerlina*). The *Leporello* of M. Troy is far superior to that of M. Obin, who, great singer as he is, is as bad in this part as he is superb in that of *Asur*, his talent seemingly having an antipathy to comedy. Were M. Faure at the Opéra Comique, the cast would be complete. . . . Shall I talk to you about the Abbé Liszt? Paris is still talking of him. The ecclesiastical drama lasts a long time. I have heard him play his arrangements for two pianos of his 'Dante' and 'Tasso' Symphonies. How difficult it is to define them! There is too much talent for them to be pronounced utterly bad; too few ideas in such a mere chaos for it to be supportable."

Thirdly. A word from the other side of the Alps; dated Milan.—"You know this is the bad theatrical season for Italy; and the anticipated war makes every matter worse. Signor Battista's 'Eméralda' has been produced at the Canobbiana Theatre here, but was performed so miserably that it was withdrawn after two nights; so they have fallen back on the old 'Sonnambula,' with an act of 'L'Elisir.' In the cast of 'Guglielmo Tell' at the Teatro Carcano, the tenor, M. Ferenczy, has, I assure you, made a sensation. *Il Trovatore* speaks of the orchestral execution as abominable (which we can thoroughly believe—*Ed.*), but commends Mr. Rigby as having sung 'The Song of the Fisher' well. A friend who was present tells me that, in the performance of 'L'Africaine' at the Vittorio Emanuele Theatre, Turin, Mr. Albert Lawrence has had real success as *Nelusko*.—This note may be "supplemented" by a gleaming or two from Italian musical papers. Some are ridiculous enough, as when the *Cosmorama* asserts that the Queen of the Sandwich Islands is "bidding" for an opera, with Mr. Tom Hohner as principal tenor, and Signora Stigelli for *prima donna*, and Maestro di Giosa to put his 'Pipe' on the stage.—At Rome they will not recognize such a "character" as *Joan of Arc*,—so Signor Verdi's opera on the story of the Maid of Orleans figures at the Teatro Argentina as 'Orietta di Lesbo.'—A new opera by Signor Bazzini, 'Tiranda,' is announced for Milan;—at the Teatro Bellini, of Naples, another untitled work, 'La Figlia del Marinajo,' by Signor Conti.—Further, we are told of a 'Monaldesca,' by Signor Piacenza. Can this be a setting of the hideous butchery of the strange Queen of Sweden's secretary, who lies in the calm little village church of Avon, on the verge of the Fontainebleau forest?

PRINCESS'S.—Legitimate drama has now taken its turn at this theatre with the re-appearance of Mr. and Mrs. Charles Kean, after an absence of three years. The audience were delighted to see them back again, and greeted their entrance with vehement plaudits. The play selected for the occasion was 'Henry the Eighth,' which was produced with those accessories and scenery which, on its presentation under Mr. Kean's management, made it so popular. The characters of Cardinal Wolsey and Queen Katharine are almost, in these days, identified with the names of Mr. and Mrs. Kean, and have received so much study from their constant playing that they are among the best of the parts customarily supported by these eminent artistes. The play itself also, as celebrating the Reformation, is naturally popular; and for its historic portraits, so correctly and richly painted, justly held in much estimation by the critic. Though not exclusively dramatic, the treatment of the action is very skilful. Its opening, in particular, commands admiration, and Mr. Kean fully entered into its spirit. The object of jealousy to the courtiers, Wolsey

regards Buckingham with silent indignation, and ultimately causes his arrest; he then has to meet the calm and steady judgment of Queen Katharine, and still retains his influence. His ruin at last is merely the effect of inadvertence and the result of accident—that is, so far as appears; but we know that the misfortunes of all the persons whose fates make the argument of this tragedy are due to the spirit of change which governed the time. Mrs. Kean's delineation of the Queen is throughout carefully studied, and in every situation she commands attention by the intelligence of which she makes it the medium. Her performance, too, is distinguished by her retention of the scene where she has the interview with the two cardinals, in which her character is finely brought out, and which offers such a noble opportunity for the display of the sublimest feeling and the most passionate emotion. We prefer this to her death scene, which is marked by too much physical suffering, and is, moreover, mutilated to afford time for the introduction of the machinery—the vision of descending angels—on which the curtain falls. We should have better liked to have witnessed Mrs. Kean's performance of the entire scene exactly as Shakespeare wrote it, and should have thoroughly appreciated the fine acting for which it gives such abundant opportunity. However, these things are settled by the adoption of a certain method which there is no hope of getting altered; and we have merely to record the fact of Mr. and Mrs. Kean's return, and their warm reception on the part of the audience.

STRAND.—On Monday a posthumous play of the late Mr. Sheridan Knowles was produced for the first time, under the title of 'Alexina; or, True unto Death.' It is in two acts, charmingly written, and almost sacred in its subject. It bears the marks of the poet's last mood of mind, which was decidedly inclined to piety, and preferred to look on events and persons from a religious point of view. The theme, as propounded in express terms in this drama, is contained in the question, "Who will dare to die for, and in place of, a Friend?" Alexina, the heroine, answers that demand. The friend, indeed, is her lover; and she resolves to occupy his couch, that when the expected assassin arrives, she may receive the mortal thrust, and thus satisfy the revenge of the villain, who will be content with nothing less than the death of his victim. Meanwhile, the lady's lover is informed of her devotion, and arrives just in time to kill the scoundrel as he is aiming the deadly weapon at her heart. This is the idea of the piece; the working out is rather melo-dramatic. Alexina (Miss Ada Swanborough) is a serf with a noble soul, who repels the improper advances of her lordly master, escapes from his control, and becomes a servant at a lonely inn, near Moscow. Her suspicions are excited by the conduct of the Host and Hostess (Mr. Edward Fletcher and Miss Maria Simpson), who are accustomed to murder their guests. A carriage, through the contrivance of Karl, their servant (Mr. Thomas Thorne), breaks down near the spot, and Count Ivan (Mr. Edward Price), who is really wandering in search of Alexina, is compelled to take shelter in "the house of blood." The count and the serf thus meet; it is a case of love at first sight, and the maiden at once warns the noble of his peril. Common as these incidents are, a freshness and novelty are given to them by the mode of treatment, which is in a high vein of poetry. Robert, the innkeeper, and his wife, like Lord and Lady Macbeth, are exemplary for their marital fidelity, and Ivan takes advantage of their affection to insure his own safety. By placing the wife in a situation of danger, he compels the husband to bear a missive to his escort, and thus escapes his intended assassination. In the second act, the disappointed Robert is determined on revenge, and plans the Count's death; but he is defeated by Daran, an accomplice (Mr. Parselle), who acquaints Alexina, who has now adopted the disguise of a page, with his plot, whereupon she resolves on acting as his substitute on the fatal couch. Daran then causes Ivan and his friends to know of her sacrifice, and they make instantly for the place, and arrive in time

to save the heroic maiden. This simple plot was intended by Mr. Knowles for the libretto of an opera, for which it is well adapted, and was accompanied with songs, which have been necessarily omitted. These filled up intervals in the original which are now left void; accordingly, there are situations that required more manipulation in the absence of lyrical illustrations. The style of the dialogue is in the latest manner of the poet, and abounds in the grammatical inversions that distinguish 'The Hunchback' and subsequent works, but from which his 'Virginus' is entirely free. The weight of the acting fell on Miss Ada Swanborough, who sustained the part of the heroine with so much feeling and judgment, that, familiar as we are with the general character of the persons and incidents, she created quite an interest in her fortunes and her destiny. The other characters were likewise cleverly acted. Some of the speeches, which are all in blank verse, were so well delivered that they commanded even tumultuous applause. Unpretending as the drama really is, it contains nothing to damage the reputation of the author.

## MUSICAL AND DRAMATIC GOSSIP.

At the *Crystal Palace Concert* Madame Harriers-Wippen, Mdle. Bettelheim, Madame Sinico, Mr. Tom Hohler, and M. Gassier were the singers announced. The favourite choruses from M. Gounod's 'Irene' were performed.—We are now in the midst of benefit concerts. That of *Madame Louisa Vining* was given on Monday evening.

At Mr. Ella's *Musical Union Concert*, Mdle. Trautmann and Herr Alfred Jaell played Schumann's affected Variations for Two Pianos, Op. 46. How is it possible for any one to rate the theme, with its accidental notes, and mannered cut of phrases, as "simplicity itself"? Why not have given Mendelssohn's grand duett variations a turn?

At Wednesday's *New Philharmonic Concert* the 'Eroica' Symphony was performed. Madame A. Goddard was the solo player.

Mdle. Agnes Zimmermann's second *Matinée* was given on Thursday. Of this we may speak a week hence.

We observe with pleasure that the *Philharmonic Society* is to perform one of M. Gounod's Symphonies on Monday. Why should it not do itself honour by giving native talent due encouragement, and afford its subscribers a hearing of Mr. A. S. Sullivan's Symphony,—confessedly the best work of its kind which has been produced for many a day?

From the *Gazette Musicale* of Paris we derive the following fragments of news:—A new three-act opera, 'Mignon' (the music by M. Ambroise Thomas), is to be given at the Opéra Comique, late in the year.—'Don Juan' is so successful at the Théâtre Lyrique that the theatre will this year close only for one month, not three months, as usual. Nicolai's 'Merry Wives of Windsor' is to be given there immediately.—The new Academician, elected to replace M. Clapisson in the musical section of the Academy of Fine Arts, is, as it should be, M. Gounod, now, unquestionably, the first opera-composer in France, if not in Europe.

—M. Clapisson's notorious collection of instruments was sold the other day in Paris. Among these, we are told, figured a spinet, made by Annibale Rossi, at Milan, A.D. 1577, and decked with "two thousand five hundred precious stones." This was "put up" at the price of a thousand pounds. There was also a collection of twelve hundred whistles disposed of. What a mania! But Lady Eastlake, in her 'Letters from the Baltic,' told us of a Russian who had troubled himself to collect snufflers!—The following is a piece of English news! "Le Parlement anglais a été saisi d'un bill pour l'établissement d'un Conservatoire de Musique à Londres."—Madame la Baronne Vigier—known in her maiden days as Mdle. Cruvelli—was announced to sing again in Paris, at a charitable concert, on the 24th.—M. Vaucorbeil, whose opera had "a bad chance," has been bringing out stringed quartets, at a concert, and these, it is said, on the authority we are citing, are "worshipful." In this point of production (and it is one of the foremost consequence to



every artist) our neighbours entirely beat us. We are so wedded to a few names, to a few things, to a few people, that a new genius who (to quote Moore) can

—cut his bright way through,

has to carve his way to a hearing among as many concealed snares as Quentin Durward found when entering the Palace of Plessis, in Scott's romance.

#### MISCELLANEA

**White Ants.**—Seeing a report in your paper of a communication read by Mr. Layard to the Entomological Society, respecting the ravages of white ants at St. Helena, and stating that no remedy had been found, I would call attention to the fact that in West Australia, where white ants abound and destroy buildings to a great extent, it is found that the jarrah, or mahogany, as it is usually called, the botanical name of which is *Eucalyptus robusta*, is perfectly proof against their attacks. The following experiment was tried by my friend Mr. Peirce Clifton while I was in the colony. He had a box made of jarrah wood, and locked up in it a quantity of white ants and specimens of every sort of wood that he could provide, both colonial and foreign. At the end of some months he examined the box, and found that all the ants were dead, but all the wood eaten, except the block of jarrah, and another local wood, which, however, does not grow to sufficient size to be of commercial value. The only objections to this wood are, that it is somewhat heavy, rather difficult to work, and unless carefully dried it is apt to warp and twist; it is obtainable at a moderate cost, and of any size up to forty-eight inches square and forty or fifty feet long; trees of this length, and squaring twenty-four inches, are abundant within easy reach of the sea. It would probably be not more expensive at St. Helena than any other good timber, as more vessels take cargoes to the colony than bring them away.

JOHN SANFORD.

**Bent.**—In Scott's novels "take the bent" means to take to the field, to run off. In Suffolk *bentling* is a small bit of common land. The word *bent* seems to have been a kind of grass.

**Lord Chesterfield.**—The following anecdote is very well attested. Sir Richard Hill, the elder brother of the Rev. Rowland, gives it as having happened in his presence, and points it in his strictures on a theological opponent (see his Life, by E. Sidney, p. 451).—"He happened once to be in the company of three extraordinary persons in very different ways—the Earl of Chesterfield, the Countess of Huntingdon, and Mrs. Macaulay. Lady Huntingdon, with her usual zeal, endeavoured to introduce the subject of serious religion, which Mrs. Macaulay continually avoided by bringing in her own favourite views of republicanism. She launched out into rapturous commendations of the Romans, the Lacedæmonians, the laws of Lycurgus, and the praise bestowed on them by Xenophon. Lord Chesterfield, equally uneasy at the mention of either of these topics, still maintained his politeness, though longing all the while for an opportunity to slip away without any breach of good manners. He praised beyond measure the historical knowledge and ingenuity of Mrs. Macaulay, and passed the most flattering encomiums on the zeal, piety, and character of Lady Huntingdon. 'Ah,' said the latter, 'it is for want of your Lordship's knowing me more perfectly that you speak of me in such flattering terms; for I am conscious that I am nothing better than a poor, vile, miserable, sinful creature, such as can only hope to be saved by free, sovereign grace, and without any merit of my own to recommend me to the divine favour.' This sincere rejection of the flattery of the Earl gave him the desired opportunity of escaping from the seat of thorns on which his courtesy had so long kept him. He rose, made a most profound bow, and retired with these characteristic words—'I never yet was in any room or company where I could stay and hear the excellent Lady Huntingdon abused. I am therefore under the immediate necessity of bidding your Ladyship good-morrow. Mrs. Macaulay, your most obedient.'"

TO CORRESPONDENTS.—E. T. T.—C. S.—W. F.—received.

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Somnambula Fantasia (Duet)	Seeling	3
Toujours à toi! Réverie	Felder	3
L'Etoile des Mers. Scherzo valse brillante	Manour	3
Opératic Fantaisies (facile)	Solo, 2a. 6d.; Duet, 3	
1. Semiramide	Croizat	3
2. Moise	Croizat	3
3. Puritani	Croizat	3
4. Gazza Ladra	Croizat	3
5. Norma	De Villac	3
6. Barbieri	De Villac	3
7. L'Eclair	Bernhoff	3
8. Flauto Magico	Bernhoff	3
Bouquet of Airs on Gounod's "Irene"	Cramer	3
La Biche au Bois, Idyll	Bernhardt	3
Dans les Nuges (Clouland), Réverie	Ascher	4
Triumphal March	W. C. Levey	4
An Bér du Ruissens, Pastorale	Felder	3
Alpine Horn, Petite Fantaisie	Surrene	3
Chinese Dance	W. C. Levey	3
Marche Nuptiale	Gounod	3
Six Suites pour Piano	J. P. Clarke	3
Caprice Villaggiois	Nollet	3
Orphée aux Enfers, Fantaisie	Hargitt	3
	Solo, 3s.; Duet 6	

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